HOW THE GENRE AND WORK OF POETRY ARE REPRESENTED BY TENTH GRADE LITERATURE ANTHOLOGIES

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This research addresses gaps within the study of textbooks for secondary English language arts and within the study of poetry by examining the ways in which the work and genre of poetry are represented by the "big three" tenth grade literature anthologies. Drawing from Dewey (1910, 1938), Yoakam (1932), Doyle (1983), and conceptions of authentic tasks from Brown, Collins, and Duguid (1989), this study used the tasks and texts included in the anthologies to deconstruct the dominant discourses about what counts as poetry, who counts as poets, and what counts as the work of poetry. Employing document analysis, specifically both quantitative and qualitative content analysis, data collection and analysis were conducted in three phases. Phase one examined the space allotted to the genre of poetry. Phase two examined demographic characteristics of the included poems and poets (n=128), and phase three analyzed the included tasks (n=1763) for the genre of poetry and the included poems. The findings from this study suggest that though textbooks have increased in overall size to over 1200 pages, the space allotted to poetry is just one-tenth of those many pages, and poems themselves comprised only 4% of those pages and made-up one-fifth to one-third of all text selections, a 30% drop from previous studies. Included poems were more likely to have been written or published in the early 20th or middle 20th century and written by poets who were most likely between 61 and 80 years

of age, deceased, male, white, or North American. They were also more likely to be a combination of these characteristics. The findings about the tasks suggest that textbooks represent the work within the genre in limited and limiting ways. With the overwhelming emphasis on closed questions or questions treated as closed - even if they are text-based - and tasks asking students to recall/paraphrase or analyze/interpret in narrowed ways, the indication to students and teachers seems to be that the work of poetry is to read a poem and answer recitation questions. The implications of these findings for teaching and learning, educational institutions, publishers, and future research are also discussed.

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PREFACE

I'd like to express my gratitude and appreciation to the many people who supported this work and me as I engaged in this process over the last seven years, support without which I wouldn't have been able to reach this moment.

I have been fortunate to have had an outstanding advisor and committee chair in Tony Petrosky, someone who has known me for a long time and also knows how to save me from myself. Tony's guidance, challenge, and feedback made me feel I had an ally and an authentic thought-partner, and I am grateful that through his mentoring I have come to understand what it means to be a responsible researcher and thinker.

My committee members have also contributed enormously in the shaping of this work. I first met David Bartholomae over twenty-five years ago when I was an undergraduate, and I have continued to value his insight and expertise since that time. He has written numerous letters of recommendation for me over the years, and I was excited when he wanted to be part of this undertaking. His viewpoint from outside the School of Education has helped to push my thinking as I designed and engaged in this research. Linda Kucan, whom I met during my first semester of doctoral coursework, continues to challenge me, whether that's with Walter Kinsch, the design of this project, or with making my writing "crisp," even as she always exudes kindness and warmth. In addition to being a thoughtful committee member, Vivian Mihalakis has also been a friend, fellow doctoral student, and colleague throughout this process. I am grateful for her

honesty, her own experience with textbook research, and her time whenever I needed someone to listen to problem-solve.

Though they may not have been directly involved with this particular phase of my doctoral education, I'd like to thank the faculty members with whom I was lucky to work and who helped me become a better think and scholar during these seven years: Jere Gallagher, Kimberly Gomez, Matthew Luskey, Amanda Godley, Amanda Thein, Ellice Forman, Peg Smith, Clement Stone, Jennifer Siebel Trainor, and Nick Coles. Additionally, I would not have become a teacher had it not been for a long-ago encounter, and subsequent long-term friendship and mentorship, with William E. Coles, Jr. and his wife Janet Kafka. [I hear your voice all the time, Bill, and I wish you were here to share this with me - I'm sure you'd have a lot to say).]

I need to also thank those individuals who contributed directly to the nitty-gritty of this research, work that not only saved me time but also my sanity and ensured that this project could be conducted with rigor. For their many hours of entering tasks and answers into Excel, I am grateful to my mother and father, Carol and John Kane, as well as Jesy Littlejohn. For coding the tasks and the poems during a time of the year that was already too busy, I thank DeAnn Long Sloan, Jennifer Giarusso, and Anthony Taliani. For their help with the preliminary statistics, I appreciate the efforts of Jin Li and Alexander Michael Mang from the Department of Statistics Consulting Center.

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Tim Oldakowski, Tabetha Bernstein-Danis, and Christy Bugel were also ever-encouraging and provided additional evidence that this could be done. I am also grateful to those who were immersed in this process together with me - Maritza Lozano, JC Childs, Benny Cooper, Christy Debelak Neider – but especially, Allison Escher. Allison acted as a friend, a shoulder, a thinker, a colleague; it was wonderful to have shared this whole experience with her, and it is even better to know we have actually made it through until the end!

Finally, without my network of incredible family and friends there is no way I could have even taken one step on this journey. From my lifelong friends Jeff Jarzynka and Deb and Terry Mitchell to Sam Spiegel, Donna DiPrima Bickel, Janine Cody, and Deb Jordan, whom I was lucky enough to also work with as well as call friends and allies, I was surrounded by people who believed in me and enabled me to push through. But at the end of everything, it was my family that endured the most sacrifice, as well as me at my worst during times of high stress, and for them I am most grateful. My mom and dad have done more for me than can ever be explained or listed, and they continue to champion my efforts and take care of me and my family when I was out of town or out of time. My niece, Alley Rohm, and my "daughters," Jesy and Sara Littlejohn, are three amazing women whose insight and ideas about the world give me hope and whose unconditional love helps me to keep moving forward.

Finally, I want to acknowledge all the sacrifices and patience that this process has demanded from my husband, Bill, and our daughter, Schuyler. For Bill, I know it has not always been easy on you, or me, or us, but like we have done for the last 27 years, we keep working together and keep trying to do and be better; thank you for your friendship and for your love and for taking up the slack when I could not, and for believing in me. For Schuyler, who was three when I began this undertaking and who is now ten, thank you for being interested in what I was

doing (and for thinking still that a dissertation "sounds fun!") and for being an incredible person who helps me be in the present, laugh, be silly, and also think about hard questions. I cannot end without a special thank you to our cat, Garcia. An eighteen-year old grey girl, Garcia has sat next to me for every word, and frequently on every page or my laptop, through many late nights; she's been the trusty research assistant and also helped to remind me when it was time to finally sleep.

In short, it has taken a village, and I have had one amazing village. Thank you.

At the close of my defense, Linda Kucan shared the following poem, and we all did a read-aloud, with each one of us taking one stanza. It seemed quite a fitting way to end, and it was also one of those moments that reminded me how lucky I am to have such a thoughtful and engaged committee.

Emily Dickinson's To-Do List
Andrea Carlisle[1]

Monday
Figure out what to wear—white dress?
Put hair in bun
Bake gingerbread for Sue
Peer out window at passersby
Write poem
Hide poem

Tuesday
White dress? Off-white dress?
Feed cats
Chat with Lavinia
Work in garden
Letter to T.W.H.

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[1] Carlisle, A. (1999). Emily Dickinson's to-do list. In N.S. Nye and J.B. Janesczko (Eds.), *I feel a little jumpy around you: A book of her poems & his poems collected in pairs* (p. 146). New York: Simon Pulse.

Wednesday
White dress or what?
Eavesdrop on visitors from behind door
Write poem
Hide poem

Thursday
Try on new white dress
Gardening—watch out for narrow fellows in grass!
Gingerbread, cakes, treats
Poems: Write and hide them

Friday
Embroider sash for white dress
Write poetry
Water flowers on windowsill
Hide everything

1.0 INTRODUCTION AND OVERVIEW OF THE STUDY

1.1 INTRODUCTION

The literature anthology has long been a central tool in English Language Arts (ELA) classrooms throughout the United States. Despite various criticisms of textbooks, including their lack of rigor and curricular coherence, their focus on recitation, and their limited practice and authentic experiences for students, teachers still rely on their use. The purpose of this study is to continue the exploration of literature anthologies as central tools in ELA classrooms by analyzing the ways in which the work and genre of poetry are represented by the texts and tasks in tenth grade literature textbooks.

The objective of this research project is to provide an opportunity to discuss the ways that textbooks construct the work of English language arts (ELA), specifically the ways in which the genre of poetry is represented both through the texts selected for inclusion and the tasks provided with the text selections. Very little scholarship exists that examines what is included in the heavy volumes that influence teaching and learning for many students, particularly those in urban districts with ever-shrinking budgets, limited resources, and high teacher turn-over. This study works toward filling this critical gap and extending the limited research about the work that textbooks ask of students. Additionally, there has been very little attention paid by the existing research to the genre of poetry, though this genre is one with which teachers struggle greatly.

In the next sections of this chapter, I provide a rationale for this study by explaining why studying the textbooks that are such an integral part of students' education provides an important window into the *what* and the *how* of teaching in secondary English classrooms and why the study of poetry is valuable for students and needs our attention as researchers. These discussions help to make clear the need for this study as well as what's pushing me as a researcher to take on this topic.

Following these three sections, I provide an overview of the study, delineating the providing research questions, situating the study within the appropriate theoretical frameworks, explaining the study's design and methodology, previewing the findings in relationship to implications for instruction and research, and providing an overview of the organization of the rest of the dissertation.

1.2 WHY TEXTBOOKS?

Sixty years ago Lee Cronbach, in *Text Materials in Modern Education: A Comprehensive Theory and Platform for Research* (1955), called for increased attention to the study of textbooks and their role in instructional practice so that "undeniable facts can take the place of impressions and inferences" (p. 8). There has been a constant stream of attention paid by theorists, researchers, and mainstream media to textbooks used as part of instruction in the United States. Much of that attention, however, examined the role of politics and power in the production and adoption of textbooks as well as to the resulting problems inherit in textbooks produced by such a system. On the other hand, far too little attention seems to have been paid to an aspect of textbooks that is potentially one of the most important: textbooks' actual role in teachers'

instructional practice as part of the enacted curriculum. The significance of understanding the ways in which textbooks are used by teachers was made clear by Cronbach many years ago:

> No evaluation of texts as they are, or texts as they might be, is possible until we consider how they perform in the classroom. One cannot really judge the functional contribution of the text alone, for the text-in-use is a complex social process wherein a book, an institution, and a number of human beings are interlaced beyond the possibility of separation (Cronbach, 1955, p. 188).

Few researchers have taken up Cronbach's challenge; however, those who have done so have demonstrated that his characterization of the text-in-use as a "complex social process…interlaced beyond the possibility of separation" was accurate and precise. The research reinforces the notion that teachers' decision-making with regard to their use of textbooks is a complex process that is influenced by numerous factors and that differs across teachers, subject areas, classes, schools, districts, and even within the same teacher in different contexts.

What we do know, however, is that textbooks are one of the most significant contributors to teachers' curricular decisions (Applebee, 1990; Goodlad, 1984; Elliot & Woodward, 1990), and just about all teachers use textbooks as part of their instructional practice in some way. Though the attention paid to teachers' use of textbooks in secondary English language arts has been less than in other subject areas and student levels, findings indicate that teachers use ELA textbooks in generally varied, unpredictable, and inconsistent ways. At the same time, however, there are some indications that for ELA, the textbook serves instruction in that it defines the selections students read and the questions they complete in the study of those readings (Barr & Sadow, 1989; Durkin, 1984; Grossman & Thompson, 2004, 2008; Grossman, Valencia, Evans, Thompson, Martin, & Place, 2000; Sosniak & Perlman, 1990; Sosniak & Stodolsky, 1993; Valencia, Place, Martin, & Grossman, 2006). Though teachers do not use all of the reading selections or all of the accompanying questions, teachers rarely supplement either from sources

outside of the textbook. In this way, then, the textbook represents the limits of the subject area for secondary English.

Research has also suggested that many ELA teachers new to the practice rely on the textbook more and adhere more strictly to it (Grossman et al., 2000; Grossman & Thompson, 2004, 2008; Valencia et al., 2006). Likewise, teachers with limited content and/or pedagogical knowledge are also more likely to follow the textbook more closely (Ball & Feiman-Nemser, 1988; Grossman et al., 2000). Additionally, for many teachers the textbook is the only available curricular resource (Kaufmann, Johnson, Kardoa, & Peske, 2002).

This existing research, which is discussed in more detail in Chapter 2, suggests that textbooks represent one important and influential facet of the intended curriculum in many classrooms, and therefore, the study of textbooks is important to improving teaching and student learning. Studies that take up the examination of what is included in the heavy volumes that students are obligated to carry with them daily are limited, however. As is also delineated in Chapter 2, just two seminal studies of secondary English literature anthologies exist, Lynch and Evans (1963) and Applebee (1991), and the remaining research has been conducted as part of dissertation work by a small collection of scholars. This current study worked to fill this gap and contribute to our understanding about what is conveyed about the discipline of English as evidenced by the representation of the genre of poetry.

1.3 WHY POETRY?

My interest in studying poetry and its teaching is born out of my own experience as a student, a poet, and a teacher, but my continued attention is driven by several reasons. The first of these is

the value inherent for students in the study of poetry. The second is the pervasive anxiety and uncertainty on the part of teachers, and sometimes students as well, when it comes to matters of poetry particularly in school settings and the realization that these attitudes may impact the teaching and learning about the genre in ways significant enough to push it to the margins. The third reason is the apparent disparity between the place of poetry within and outside of school culture. The final driving force for my interest is the limited attention paid by researchers to the teaching and learning of poetry.

1.3.1 Why Poetry Matters

The study of poetry matters.

The study of poetry matters because poetry matters.

Poetry matters.

Poetry matters

Poetry matters because students who study poetry consistently score higher on senior secondary assessment in Victoria (Weaven & Clark, 2013).

Poetry matters because it develops aesthetic awareness and appreciation (Hughes, 2007; Locke, 2009; Ward 2013, Weaven & Clark, 2014, which can help motivate students and reluctant readers (Winch, Johnston, March, Ljungdahl, & Holliday, 2006; Brian, 2008; Whitfield, 2009; Willson, 2002) and can increase student happiness and creativity (Brigley, 2012).

Poetry matters because it develops concentration and sustained attention (Hughes, 2007) and encourages collaboration and social interaction (Weaven & Clark, 2014).

Poetry matters because it provides opportunities to explore complex social and culturally relevant issues (Hughes, 2007; Kelly, 2013) and explore the heteroglossic nature of social justice issues (Locke, 2009; Weaven & Clark, 2014).

Poetry matters because it asks us to confront our humanity. It awakens our senses (Ward, 2013) and develops our emotional awareness and intelligence (Brigley, 2012; Hansen, 2011; Sinclair, Jeanneret, & O'Toole, 2009; Weaven & Clark, 2014). It allows us to discover truths we didn't know we knew (Michaels, 1999) and the secrets of our own hearts (Hansen, 2011). It allows us to see that poetry is the ordinary state of human thought (Cassidy, 2011) and in it we can confront representations of life and of ourselves (Motion, 2010; Weaven & Clark, 2013). It allows us to connect to our interior spaces and come to find ourselves (Holub, 2012; Locke, 2009; Motion, 2010). As Weaven and Clark (2014) remind, "Freire makes the case that language is one of the most important social practices through which we come to experience ourselves as human" (p. 143).

Poetry matters because it demands and develops different ways of knowing, expanding our meaning-making repertoire by cultivating metaphorical, creative, flexible, and outside the box thinking (Brigley, 2012; Carter, 2004; Eagleton, 2007; Hoogland, 2010; Hughes, 2007; Locke, 2009; Myhill & Wilson, 2013; Sinclair, Jeanneret, & O'Toole, 2009; Wilson, 2005; Zwicky, 2000).

Poetry matters because it develops an awareness and knowledge of language and its use through both reading and writing (Brigley, 2012; Dymoke, Lambirth, & Wilson, 2013; Myhill & Wilson, 2013; Ward, 2013; Weaven & Clark, 2014; Wilson, 2007), gives us permission to work with language (Dymoke, 2012), develops skills of economy and precision that transfers to other writing and talking (Peacock, 1999), develops oral and written skills and vocabulary, which is

linked to higher achievement (Cazden, 1998; Chall, 2000; Collins Block, 2001), and cultivates comprehension skills (Dias & Hayhoe, 1988).

Poetry matters because it demands and develops linguistic and metalinguistic awareness and knowledge, asking us to attend to the dialogue between and interrelationship among words and their features (Andrews, 1991), content and rhetoric (Wilson, 2007), the verbal and visual and auditory (Holub, 2012; Hughes, 2007; Maun & Myhill, 2005; Wilson, 2007), and between content and form (Eagleton, 2007; Locke, 2009; Wilson, 2007; Wilson 2009), pushing us toward Bereiter and Scardamalia's (1987; Sharples, 1999) concept of composing as knowledge transformation (Wilson, 2007; Wilson 2009).

Poetry matters, in summary, because "people who study poetry have the opportunity to learn deeper truths about, and develop more hard-won skills in, the difficult business of communication than those who do not" (Weaven & Clark, 2011, p. 83).

Poetry matters

Poetry matters.

The study of poetry matters because poetry matters.

The study of poetry matters.

1.3.2 Anxiety and Uncertainty

My interest in student and teacher attitudes towards poetry framed the research project for my Masters degree (Kane, 1995). Using a self-report survey with Likert scale and open-ended questions, this study looked at the current attitudes of students and teachers, along with instructional practices at an upper-middle class suburban senior high school in regard to poetry. I hoped to identify and locate some of the problems in the teaching of poetry at the secondary

level, and answer the questions "why do students resist poetry when it is introduced in the classroom, or why do they shy away in fear from it?" Additionally, the study worked to shed light on why students and teachers feel the way they do and what are some ways to reconcile any differences between teacher and student attitudes and orientations. The findings of this study indicated that students at the secondary level indeed have anxiety and a dislike for poetry, which seems to originate from the way it is taught in their classes. The results also suggested that there is perhaps a large discrepancy between teacher attitudes, their practices in the classroom, and student attitudes, with teachers enjoying poetry much more than their students, yet being unable to transfer that enthusiasm through their teaching. Other researchers have also examined such attitudes and discovered a variety of attitudes from both teachers and students as well as the possible causes for such attitudes, such as lack of confidence and uncertainty when confronted with poetry, either as a teacher or a reader.

Grosshuesch (1991) was concerned with why poetry seems to have become a "form of torture" for the secondary student and discussed the current feelings of both students and teachers at this level. She noted that, for students and teachers alike, poetry is the unit in the curriculum that is followed by an audible sigh of relief from all concerned, suggesting that perhaps the source of angst lies within the teaching of poetry and its reduction to a non-art. While the bulk of her paper provided suggestions for innovative teaching techniques, what is noteworthy is the strength of the feelings that Grosshuesch found in students particularly. As she notes "this simple little word [poetry] is capable of striking terror into the hearts of millions....and [can lead] to a feeling of inadequacy, of mental poverty" (Grosshuesch, 1991, p. 1). These are strong words and accusations, but as strong as they are, they seem to be representative of the feelings of students and even some teachers. These observations of

Grosshuesch's are relevant in that they help establish the base of negative energy that poetry receives and to which this study hopes to provide more evidence and insight.

This same kind of negative attitude was discovered by Blake and Lunn (1984) in their study of high school students' processes of responding to poetry. While these researchers were particularly interested in discovering what processes are in operation while reading an unknown poem, what they found was that many times students voiced their feelings with words like "I don't like this poem. It's dumb." What they were able to discern from the study was that while students may say things like that above, they may mean something quite different. For instance, Blake and Lunn found that the above quotation usually stood for something like "I don't understand this poem, and my teachers--who always know what every poem means--always make me feel stupid" (1984, p. 13). Here is a sense of where these negative feelings originate. This relates to Grosshuesch's assertion that poetry can lead to feelings of inadequacy and mental poverty, but Grosshuesch seems to provide some hope, indicating that while the negative feelings of students toward poetry are widespread, they are not one directional and can be changed with altered instructional practices.

A reiteration of these feelings of dislike was discovered by Bell (1984) in her survey of high school students. Students who reported not enjoying poetry discussions in the classroom actually wrote and liked poetry on their own. Bell attempted to discern just why this discrepancy existed and found that the reasons may be related to the manner in which poetry is taught.

Another study that most clearly describes student feelings is Bugeja (1992). Bugeja was concerned with why students, who usually like and enjoy poetry in the elementary grades, become disinterested and afraid when it is taught at the secondary level and beyond. With a single question, Bugeja hoped to find the missing link to the feelings of students to poetry at this

level. He asked 80 college students the question "what was your opinion of poetry in the fourth grade and how, if at all, has it changed?" With only 11% stating that they never stopped liking poetry, and 14% saying they overcame negative feelings and learned to re-like it, the remaining 75% reported no longer reading poetry for a number of reasons. About one-third of the students had liked poetry until they had an experience in school where they had been corrected or told their interpretation of a poem was wrong. The other reasons for no longer reading poetry were (1) poetry is not practical, (2) it is too difficult or obscure, (3) they would rather be doing other things, and (4) "the Beowulf/Shakespeare factor[2]" (1992, p. 33). Overall, students expressed a dislike or disinterest in poetry, and Bugeja mentioned that perhaps teachers "may be instilling the need to explicate poems more than the need to enjoy and learn from them" (1992, p. 33).

Wade and Sidaway (1990) also documented student attitudes about poetry and found similar, if not more clear and striking, evidence of this negativity. One hundred 9 through 12 year olds were surveyed from mixed-ability classes about their attitudes toward poetry. When asked to rank preferred leisure activities, reading appeared in the second to last category. When asked about reading preferences, poetry appeared in the second to last category as well (1990, p. 80). It was apparent that these students found reading and reading poetry to be one of their least favorite activities. Wade and Sidaway stated "[the students were] suggesting that the strategies adopted by their teachers do not encourage a positive response [to poetry]" (1990, p. 82). Whatever the reasons may be for this great dislike and/or disinterest in poetry, it would seem this negative attitude is the norm facing English teachers everywhere. The sour expressions and

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[2] Bugeja explains that the B.S. [Beowulf/Shakespeare] factor refers to students encountering these works somewhere between middle school and college, works that sharply contrast their earlier experiences of poems, such as Dr. Seuss and more simple and childlike poems. This transition to works that are difficult in language and so far removed from their contemporary experience works to create a barrier for students and positions them as intellectually inferior to the expertise of, and as requiring intervention, from their teacher. This experience is enough to turn students away from the genre.

audible groans of the students are a common occurrence, particularly at the secondary level, which is usually followed by questions like "but why do we have to read **this**?" or "couldn't we skip this unit?" or comments like "but I hate poetry!" or "I can't do poetry, I never get it!" The results of these feelings are that the students do not enjoy what they are being asked to do, and teachers fight a losing battle every step of the way. Depending on their own feelings, they may or may not try to regain the students' investment.

Though other researchers have commented on the ways in which school ruins poetry for students (Hansen, 2011; Wilson, 2005) and the OFSTED (2007) report found some improvement in student attitudes, these less than positive feelings do not stop with the student population. Wade and Sidaway (1990) documented similar feelings of inadequacy and lack of confidence among teachers of poetry at the secondary level. Their findings illustrated that although the teachers stated they personally enjoyed poetry a great deal (in fact all the staff who responded claimed to do so) and that they all included it in their teaching, teachers were inclined to add additional comments about their teaching of poetry that complicated such claims. When 70% of the teachers listed the problems and difficulties they had, Wade and Sidaway found that the most frequently mentioned difficulty was lack of confidence. One teacher suggested that "[poetry] is the best subject on the curriculum yet it is a pity that children miss out because of the teacher's lack of confidence in reading it" (1990, p. 78). The study also found that few teachers actually read poetry for themselves more than once a month, and that only two-thirds of the respondents reported that they felt writing poetry was important (Wade & Sidaway, 1990, p. 78). Such discussion of teacher negativity and anxiety is also supported by other researchers (Benton, 2000, 1999, 1984; Dymoke 2002, 2001; Hansen, 2011; McAlpine, 1980; Myhill & Wilson,

2013; OFSTED, 2007; Weaver & Clark, 2013, Wilson 2005). Overall, the findings here offer the picture of teachers feeling terribly inadequate and, at times, unsure about what they are doing.

1.3.3 Poetry Outside School

While inside the school walls, pervasive feelings of anxiety and uncertainty have influenced the teaching and learning of poetry, in the outside world literary critics, theorists, and writers have offered their own prognosis about the health and survival of poetry. Although some of these thinkers have argued that poetry is dead, others have countered that perspective, suggesting that poetry outside the classroom is flourishing, which does seem to be supported by a quick look at poetry's health in the United States today.

In 1912, Harold Munro warned that "the poets of the present and the future must re-define, through their work, the true function of poetry…modern poetry is devoid of any real function or aim" (p. 10). Since Munro's article in the first issue of *Poetry Review*, the potential for poetry's successful existence has continued to be questioned, usually with its demise forecast with certainty. Edmund Wilson's "Is Verse a Dying Technique?" (1976) answered his own question in the affirmative, asserting that the "new development in verse [means that] the sharpness and energy disappeared…and [gave] way to a demoralized weariness." Wilson also announced that the future of literature belonged to prose as verse retreated into lyric.

The last two decades have seen increased interest in poetry's probable or certain death, some bemoaning its passing and others celebrating it, and with blame placed alternatively, it seems, in the hands of the "public," at the feet of academia, or within the "narcissistic" minds of the poets themselves. Joseph Epstein (1988) moved one step further in regard to poetry's moribund state by suggesting it had been murdered. In his essay, "Who Killed Poetry?" Epstein

laid the blame squarely within the walls of the classroom, suggesting that "the entire enterprise of poetic creation…[has] been taken out of the world, chilled in the classroom, and vastly overproduced by men and women who are licensed to write it by degree if not necessarily by talent or spirit" (p. 10). Gioia (1991) extended this notion of the confined and insular world of academia as he suggested that poetry is longer part of mainstream life, but instead belongs to a subculture of insiders who write for one another. Gioia went on to say that educational institutions "imprison poetry in an intellectual ghetto," and it is "time to leave the well-ordered but stuffy classroom, time to restore a vulgar vitality to poetry and unleash the energy now trapped in the subculture" (p. 13). Similarly, John Barr (2006) claimed that poets of today are out of touch with the world and the people in it, and the dwindling audiences and book sales are the result of that detachment. For Epstein, Gioia, and Barr, the blame for poetry's demise clearly falls to those within the subculture, either because they haven't continued to play by the rules of the *Giants* who had come before, as Donald Hall (1989) noted, or because they persist in a state of obliviousness toward the world outside their walls.

There are others who tempered the arguments of Epstein, Gioia, and Barr. Edward Hirsch, in a 2010 interview, while being less vehement than Epstein, Gioia, and Barr, was still skeptical and concerned about the proliferation of MFA programs and their potential harm to poetry. Hirsh indicated that the dark side was that there are more people writing poetry than can possibly read it; however, he also seemed a little more hopeful that poetry will not actually die, as he reminded that "there has never been a culture without poetry in the history of the world…[it] will survive, but it may save fewer souls if people can't pay attention" (p. 1). Fenza's 2006 direct reply to Barr's "Who Keeps Killing Poetry?" also noted the democratizing power that writing programs have, in both creating writers and readers of poetry.

The classroom, it seems, may be responsible for killing poetry, and the debate of poetry's health and value has not been confined to academics and poets. A search of online discussion boards yields threads of conversations about these same questions, and certainly there is an overwhelming part of the "public" who aligns with the death camp, either suggesting that poetry is dead, or should be put to death for any number of reasons. Whomever this imagined "public" may be, they have strong feelings about the genre of poetry, and with few exceptions, they "resent" the genre for any number of alleged crimes, including requiring more effort with less payoff or making readers feel stupid or because the poets themselves possess undesirable characteristics. Many align with those earlier theorists who suggested that the poets have killed the genre because they are too far removed from the rest of the world and its concerns.

> Poetry is in a death spiral. Its practitioners have turned away from the general population in favor of the academic, meta, self-referential, inward, cliquey. As regular readers fall away, more and more poets fight for audience share among the incestuous academic devotees who remain. Honestly, we're pretty much at the point where only other poets read poetry…Poets are stranded in the desert. They cut themselves off from the world (Why not poetry).

Other commenters suggested that previous experiences with poetry in school are what destroyed the genre for them as readers and are the cause of its demise. Sentiments such as "academia sucks the fun out of everything" or "high school managed to blow any chance that poetry ever had…we weren't allowed to enjoy it" (Why not poetry) are abundant and are perhaps connected to the resentment that seems to be felt by many readers, resentment grounded in being made to feel stupid, left out, or like the butt of a joke at the hands of teachers or the poets themselves. Clearly this is negative attention, but attention nonetheless, for something that may be dead.

Retallack and Spahr (2006) and Stein (2010) offered strong counterarguments to poetry's ill health, suggesting that while those others have been pronouncing poetry's death at the hands

of the academy, it has been thriving outside its walls. Retallack and Spahr's text argued that what perhaps did die was the notion that there was a single poetry – or more aptly Poetry – and these contemporary poetries hold great value for students *if*, and that's a big if, they are included in the classroom. They suggested that "we'd be wise to remember that the very thing that makes [current poems] difficult to classify – the degree to which they reflect and respond to the diverse challenges in the contemporary world – is precisely what makes them so important for us to attend to" (p. 6). Stein (2010) continued in this vein, reminding us that poetry "has not given up its literacy ghost…[it] is up and out in the streets, schools, universities, clubs, and online…[it] flourishes among people in a lively if curious underground existence" (p. x).

And so the question remains: Is poetry dead?

The statistical snapshot offered in Figure 1 supports the argument that, far from being dead or outdated, poetry is thriving, even if it is doing it outside of the classroom. In the publishing world, books of poems are holding their own in relation to other genres. Of the writers living and working right now, 50% are poets or spoken word artists, and it seems that more and more "regular" people are writing poems and finding a venue for them online. In addition, the genre is being bolstered with the burgeoning of state and national poet laureates and national events such as *Poem in Your Pocket* and *Poem a Day* from the Academy of American Poets, *Poetry Out Loud* from the National Endowment for the Arts and the Poetry Foundation in partnership with state art agencies, and *Poetry 180* from the Library of Congress. These organizations are taking advantage of social networking technology such as Twitter and Facebook as well as other new media, such as Apps for iPhone (like *Poem Flow*) and RSS feeds.

- Total number of poetry books in print as of 2010[1]: 292,457
- Number of new poetry/drama books published in 2013[1]: 10,156
- Percent of Bowker's categories with fewer new books than poetry published in 2013[1]: 50
- Ratio of new poetry books published in 2013 for every new
  - biography, business, education, technology, or art book[1]: 1:1
  - sports/recreation book[1]: 2:1
  - cook or travel book[1]: 3:1
  - personal finance book[1]: 16:1
  - fiction book[1]: 1:5
- Percent increase in new poetry/drama books published between 2002 and 2013[1]: 77
- Percent increase in new poetry/drama books published between 1940[2] and 2013[1]: 4978
- Number of small presses that publish poetry books[3]: 180 in 2010, 296 in 2014
- Number of literary magazines that publish poetry[3]: 636 in 2010, 976 in 2014
- Number of writing contests, grants, awards in poetry[3]: 326 in 2010, 398 in 2014
- Number of MFA programs in the US and other English speaking countries[3]: 185 in 2010, 216 in 2014
- Number of conferences and residencies for poets[3]: 232 in 2010, 263 in 2014
- Year in which Poetry Society of America was formed[4]: 1910
- Year in which Academy of American Poets was formed[4]: 1934
- East 3rd Street address of the Nuyorican Poets Café, which opened in 1974 and whose slam poetry team was the subject the documentary *SlamNation* in 1996[5]: 263
- Year in which Marc Smith held the first poetry slam in Chicago[6]: 1984
- Number of poetry slams in the United States[7]: 109
- Year in which National Poetry Month was started by Academy of American Poets[4]: 1996
- Percentage of living writers who are listed as poets or spoken word artists in *Poets & Writers Magazine* Directory of Writers[3]: 75
- Number of poems written by teenagers published on TeenInk.com[8]:
  - 216,400 in 2010
  - 363,299 in 2014
- Total number of poems published on poetry.com
  - as of September 19, 2011[9]: 7,000,000
  - as of October 6, 2011[9]: 14,000,000
- Number of hits for Google search of "slam poetry"[10]: 16,700,000
- Number of hits for Google search of "spoken word"[10]: 36,500,000
- Number of hits for Google search of "publish poetry online"[10]: 9,860,000
- Number of hits for Google search of "publish poetry"[10]: 21,900,000
- Number of hits for Google search of "poem"[10]: 155,000,000
- Number of hits for Google search of "poetry"[10]: 310,000,000

See Appendix A for source list.

Figure 1: Current state of poetry

These numbers indicate a growing popularity and engagement with poetry and work against the arguments about its outlived usefulness and favor. This seems to be the flourishing of which Stein spoke; the concern, however, is that somehow this energy is happening outside the

classroom and is not being transferred to the students who are sitting at the desks inside its walls. Just what is happening in those classrooms is where my attention now turns.

1.3.4 Limited Attention by Researchers

The study of poetry instruction has received limited attention by researchers over the last thirty years. A cursory glance at the existing empirical literature surrounding poetry and its teaching shows that in the United Kingdom and New Zealand, where a national curriculum and a culture of assessment that encompasses poetry works to influence instruction, there has been some attempt to construct a coherent and comprehensive picture of poetry teaching and learning and a description of how the standardization, assessment, and accountability have impacted the work of teachers and their students in poetry. Large scale surveys, case studies, and interviews (Benton, 2000, 1999, 1984; Dymoke 2012, 2002, 2001; McAlpine, 1980; O'Neill, 2008; Wade & Sidaway, 1990) with both students and teachers were analyzed to address these questions in those locations, though they also illuminated inconsistencies and mismatches between those who sit on one side of the desk and those who sit on the other and between what is happening, what might be happening, and what should be happening as part of poetry instruction.

In the United States, however, such attention and interest is hard to find. Much of the current research about poetry teaching done in the United States is about the use of spoken word and hip-hop for poetry writing instruction in urban classrooms and out-of-school spaces (Camangian, 2008; Desai & Marsh, 2005; Fisher, 2007, 2005, 2004, 2003; Jocson, 2010, 2008, 2007, 2006, 2005, 2004; Jocson, Burnside, & Collins, 2006; Kinloch, 2005; Low, 2011, 2010, 2008; McCormick, 2004, 2003). Virtually no research exists that examines suburban or rural high school settings. Additionally, what might be most interesting and potentially concerning is

that this body of research seems to promote a view of poetry instruction that appears to originate from a personal paradigm, where the focus is on developing student voice, confidence-building, and self-expression. While there is value in these goals, it seems there is a lack of attention to the intellectual work involved and an accompanying lack of concentrated attention to the craft of poetry, particularly with regard to the writing of poetry that is done as part of the instruction.

1.3.5 Conclusion

As has been explained in detail above, the reasons to study poetry as a researcher are many: from the varied ways in which the study of poetry places demands on and works to develop students' abilities, to the anxiety and uncertainty it creates in students and teachers, to the increased popularity of and interest in poetry that exists outside the classroom walls, and to the lack of attention paid to the genre by researchers. The genre of poetry is one that is worthy of our attention as people, as educators, as students, and as researchers, and this study hopes to contribute in a small way to illuminating that potential value. More work will need to be done, but this is one small step in working to validate the genre.

1.4 THE NEED FOR THE STUDY

This research addresses gaps both within the analysis of textbooks for secondary ELA and within the study of poetry. It is designed to contribute to creating greater understanding of the affordances and limitations of the ways the genre of poetry and the work of poetry are represented in widely used anthologies. Knowing that teachers rely on the anthologies more

heavily for content with which they are less confident, and knowing that poetry is the cause of much angst and consternation for students and teachers alike, this seems to be an important first step in working towards a de-marginalization of this genre, a genre that has tremendous power to apprentice students to the discipline and ramp up the rigor of their reading, writing, and thinking. The potential, however, is obviously constrained by the texts and the tasks that student encounter, the texts and tasks that are contained in the textbooks and that are the focus of my attention for this current study.

1.5 OVERVIEW OF THE STUDY

The purpose of this study was to examine how textbooks construct the genre of poetry for teachers and students. The three-part research question that guided the data collection and analysis was: How do the three most widely-used tenth grade literature anthologies represent the genre and the work of poetry through:

- their space allocations for the genre of poetry and its text selections?
- their included poems and poets?
- their included tasks that direct the work in the genre and with its text selections?

Drawing from Dewey (1910, 1938), Yoakam (1932), Doyle (1983) and the conceptions of authentic tasks from Brown, Collins, and Duguid (1989), this study used the tasks and texts included in the anthologies to deconstruct the dominant discourses about what counts as poetry, who counts as poets, and what counts as the work of poetry.

This study employed document analysis, specifically content analysis, to study the tasks and texts of the three most recent and widely-used tenth grade literature anthologies. Using both

quantitative and qualitative content analysis, I studied the characteristics of the textbooks in order to answer the research questions. Specifically, data collection and analysis were conducted in three phases. Phase one examined the space allotted to the genre of poetry in the three textbooks. Phase two examined demographic characteristics of the poem and poets included in the textbooks, and phase three analyzed the included tasks for then genre of poetry and the included poems.

The findings from this study suggest that though textbooks have increased in overall size, the space allotted to poetry is the least of all the genres and demonstrates a significant decrease from earlier studies. Included poems were more likely to have been written or published in the early 20th or middle 20th century and written by poets who were most likely between 61 and 80 years of age, deceased, male, white, or North American, or a combination of these characteristics. The findings about the tasks suggest that textbooks represent the work within the genre in limited and limiting ways. With the overwhelming emphasis on closed questions or questions treated as closed - even if they are text-based - and tasks asking students to recall/paraphrase or analyze/interpret in narrowed ways, the indication to students and teachers seems to be that the work of poetry is to read a poem and answer recitation questions.

This dissertation is divided into five chapters. Chapter 2 delineates the theoretical framework through which this study was envisioned and reviews the relevant literature about textbook use and the contents of ELA textbooks. Chapter 3 explains the methodology and design of the study, providing details about the sample and the three phases of data collection and analysis. Chapters 4, 5, and 6 presents the findings related to the three parts of the research questions, and Chapter 7 provides discussion of the findings, possible alternative visions of poetry instruction, and a closing discussion of the implications of these findings for students,

teachers, teacher-practice and teacher-development, educational institutions, publishers, and future research.

2.0 REVIEW OF RELEVANT LITERATURE

2.1 INTRODUCTION

I begin this chapter by unpacking the theoretical framework that undergirds this study, Doyle's conception of academic tasks. I then detail the research about how teachers use textbooks as part of their instruction, in English language arts. Finally, I review prior research that specifically studied the texts and tasks included in textbooks for English language arts. All of this discussion helps to reinforce the need and clarify the purpose for the present study of poetry in textbooks.

2.2 THEORETICAL FRAMEWORK: ACADEMIC TASKS

This study is framed within the theoretical space that calls for the study of instructional tasks to provide a view into the kinds of teaching and the representations of the discipline that are advanced by those tasks. The importance of tasks as discursive practice and a window into teaching and learning is not something new; in 1910 Dewey called them "ingenious pedagogical devices" (p. 207), but he was also careful to point out the need for authenticity in those tasks, suggesting that not all tasks were equal in their ability to foster student learning. As an alternative to a view of education in which the teacher transmitted an established body of knowledge, a solidified discourse, to the students via textbooks that "are the chief representatives

of the lore and wisdom of the past" (p. 18), Dewey (1938) understood the responsibility of the teacher to engage students in tasks to foster growth and change. Such growth requires "the presence of difficulty to be overcome by the exercise of intelligence" (p. 79), and runs counter to education that asks for only the passive reception of the accepted "truth." The importance of tasks is paramount in that the tasks utilized by a teacher set the purpose for learning as well as the affordances and limitations of the intellectual work of the students. Dewey asserts that "since freedom resides in the operations of intelligent observation and judgment by which a purpose is developed, guidance given by the teacher to the exercise of the pupils' intelligence is an aid to freedom, not a restriction upon it" (p. 71). In this way Dewey's ideas are about communication, dialogue, sharing, and co-construction of knowledge rather than a transmission of the accepted "truths" of a discipline.

Though Dewey's work pointed out the importance of tasks, it wasn't until 1983 that Doyle proposed a theory for thinking about academic tasks across the disciplines and for studying tasks as a way to understand the work that students do, suggesting that "the tasks teachers assign [determine] how [the students] think about a curriculum domain and come to understand its meaning" (1988, p. 167). Drawing from cognitive psychology and cognitive anthropology, Doyle (1983; Doyle & Carter, 1984) conceived of a task as a way to organize cognition by imparting a goal and instructions for processing information in that particular setting. In this way, then, a task has three components: a goal or product, a set or resources available, and a set of operations that can be applied to reach the goal or produce the product. Doyle (1983) proposes that work in school is defined by the tasks in the discipline that students encounter daily and that students will learn what the tasks demand of them. Tasks, then, have the potential to shape the *what* and the *how* of the discipline for students in significant ways, in that

tasks create the context in which students construct what it means to do work in the content area and what that work should look like.

Brown, Collins, and Duguid (1989) also advocated for *authentic* activities, those that are part of the "ordinary practices of the culture" (p. 34), but caution that much of the work in which students are engaged is a hybrid form, activity that exists only within the school culture but that is attributed to the culture of the discipline, even as it is not activity that would be endorsed by the discipline to which it is attributed. It is clear, then, that the tasks and the content advanced by the tasks are of central importance to, and greatly impact, student learning. Student's understanding and conceptualization of the discipline is contingent upon what those tasks allow and disallow, ask and don't ask, upon how those tasks act as discursive practice.

Other researchers have built from this foundation of tasks and reminding us of their importance for students and value for study. Flower reminds us that "In everyday cognition, knowledge construction does not just happen during an activity; the activity itself does part of the work" (Flower, 1994, p. 113), thereby acknowledging that tasks matter and help construct the knowledge that students create in their work with the task. This is something advanced by Yoakam (1932), suggesting that the task is where students first grapple with information and discover what they do and do not yet understand. The research of Matsumura (2005) builds upon Doyle's foundation and establishes clear connections between the quality of the task with the quality of the texts used in the tasks. Additionally, she and her colleagues found that the quality of the tasks is associated with the quality of the work produced by students and student achievement (Clare and Aschbacher, 2001; Matsumura, Patthey-Chavez, Valdes, & Garnier, 2002; Monte-Sano, 2008 as cited in Crosson, Matsumura, Correnti, Arlotta-Guerrero, 2012).

As Dennen (2004) reminds us, students learn about the processes, profession, and criteria of the discipline by the completion of tasks. It is important to acknowledge that it is the interplay among text, task, and pedagogy that in turn apprentices the students to the discipline, and though this study is not addressing the third piece of that instructional puzzle, the text and tasks are contained within the volumes under study and are crucial to understanding what is being conveyed to students about the genre, about its value, and about its challenges. The impact of just what those questions ask of students, how they represent the discipline and its work, and the ways in which they are lacking has been made clear in previous research and is discussed in more detail in the following sections (Applebee, Burroughs, & Stevens, 1994; Applebee, Langer, Nystrand, & Gamoran, 2003; Langer, 2002, 2001; Nystrand & Gamoran, 1997; Wells, 1995). What is suggested by this earlier research is that questions asked of students either in practice or textbooks are most likely recitation (Applebee, 1991; Applebee et al., 2003; Bird, 2005; Mihalakis, 2010; Lynch & Evans, 1963; Nystrand & Gamoran, 1997), even while evidence of increased student achievement is linked to students working with authentic questions (Applebee et al., 2003; Langer, 2001; Nystrand & Gamoran, 1997). Tasks, and the text selections as well, by their inclusion in or exclusion from textbooks, become the discursive practices that come to represent the genre and work of poetry for teachers and students and apprentice both to the discipline. These representations are the focus of this current project.

In order to provide the research foundation upon which my study is built and from which it moves forward, the rest of this chapter details two areas of relevant scholarship: research examining how teachers use textbooks in instruction and research analyzing the contents of English language arts textbooks.

2.3 TEXTBOOK USE BY TEACHERS

This section provides a review of the available research about teachers' use of textbooks in their instructional practice. I start with this research because it demonstrates why the study of textbooks is an important area of research, given that textbooks maintain a prominent place in classrooms, that their content apprentices teachers and students to the work of the discipline, and that they further limit, by their nature, the discursive formations of literature and the teaching and learning about literature. This review of research also illuminates a gap in regard to the study of textbooks and ELA teaching, a slice of which this current study works to fill.

One aspect of the textbook research that undergirds this study and those that are discussed in this section is that textbooks have a central and integral place in classrooms from elementary through high school and in all subject areas. Grossman and Thompson (2008), drawing on the textbook research in elementary mathematics (Freeman & Porter, 1989; Sosniak & Perlman, 1990; Stodolsky, 1989; Elliot & Woodward, 1990), made the claim that "teachers have long been dependent on textbooks to help guide their instruction" (p. 6). In their study of five preservice teachers teaching middle and high school English language arts, Grossman and Thompson argued for the need of teacher education to provide opportunities for new teachers to analyze, critique, use, and reflect on their use of textbooks and other curriculum materials. This notion presupposes, of course, that new teachers (and experienced as well) will be confronted with such materials when they take their places in their classrooms, and Grossman and Thompson used that point as the basis for the study and support of its implications for teacher education.

This is further supported by Applebee's (1990) finding in his study of middle and high school literature instruction that 66% of public school teachers reported regular use of the

literature anthology, with almost 88% of teachers rating the textbook as a source of adequate or excellent teaching suggestions and only 9% indicating that they didn't use the anthology at all. At the elementary level, the use of basal reading textbooks for reading instruction is a precursor to Applebee's findings at the secondary level. Durkin (1984) reminded us of the "prominent role of basal materials in reading instruction" and pulled from her earlier research of the 1970s as well as others from the time period (Austin & Morrison, 1963; Duffy, 1981; Duffy & McIntyre, 1980; Durkin, 1974, 1974-45, 1978-79; Goodlad & Klein, 1970 as cited in Durkin, 1984) to support her claim. Likewise, Barr and Sadow (1989), who studied how seven fourth grade teachers used the textbook in their reading instruction, pull from this same body of research and provide support for "the central role of basal programs in classroom reading instruction" (p. 47).

Moulton's 1997 review of the literature reminds us of the extent to which textbooks influence instruction as documented over time. In 1966, Barton and Wilder's survey of almost 1600 elementary school teachers found that 98% of first, 92% of second, and 94% of third grade teachers used basal reading textbooks on every, or almost every, day of the school year. The Educational Products Information Exchange Institute conducted one of the few large scale surveys of teachers across the country in 1977, and of the 12,000 teachers who responded to the questionnaire, only 30% indicated they used locally developed materials; additionally, the average amount of class time structured around the textbook was 62.5%. In another survey of elementary teachers in 1988 by Turner, findings indicated that 85% of the 339 teachers relied on the basal readers. And in 1996, teachers of all grade levels were surveyed by the Association of American Publishers and the National Education Association, and they indicated that they used textbooks almost daily at the rate of 70%.

Though it is clear that textbooks have a central place in our classrooms, research is just beginning to illuminate exactly how teachers use textbooks in instruction as well as what influences their decisions about textbook use. A search for research conducted from the mid 1980s to the present that focused on teachers' use of textbooks as part of their instructional practice yielded nineteen studies by eleven different groups of researchers. The oldest of these is from 1984 (Durkin), and the most recent are from 2006 (Nicol & Crespo; Valencia, Place, Martin, & Grossman). Almost two-thirds of that research was conducted in the 1980s and 1990s (Ball & Feiman-Nemser, 1988; Barr & Sadow, 1989; Durkin, 1984; Freeman & Porter, 1989; Freeman, Porter, Alford, Floden, Irwin, Schmidt, & Schwille, 1986; Kon, 1994; Remillard, 1996; Schmidt, Porter, Floden, Freeman, & Schwille, 1987; Sosniak & Perlman, 1990; Sosniak & Stodolsky, 1993; Stodolsky, 1989) and examined the practice of experienced teachers, with the exception of Ball and Feiman-Nemser. Of the remaining seven studies conducted in the early 2000s, all but two (Remillard, 2000; Remillard & Bryans, 2004) analyzed the ways in which teachers new to the profession use textbooks and curriculum materials either in their field site placements or during their first years of teaching (Grossman, Valencia, Evans, Thompson, Martin, & Place, 2000; Grossman & Thompson, 2004, 2008; Kaufman, Johnson, Kardos, Peske, 2002; Nicol & Crespo, 2006; Valencia et al., 2006).

As can be seen, the majority of the research to date has been focused on use of textbooks by experienced teachers in the teaching of mathematics at the elementary level. The most recent research has focused on preservice and new teachers across the grade levels with a little more attention to English language arts instruction. What remains of concern are (1) the small number of researchers/research teams and studies across the span of twenty-two years, (2) the absence of

research between 2006 and the present, (3) the minimal attention to middle and high school grades, and (4) the limited attention to English language arts.

In examining the research that endeavored to discover how and in what ways teachers use textbooks as part of their instruction, what becomes clear is the extent to which textbook use is varied within the practice of the same teacher as well as among different teachers and, at times, is inconsistent and unpredictable. The decisions made by teachers about how and when to use the textbook in their classrooms are influenced by a multitude of factors; as a result, textbook use originates out of a complex and somewhat idiosyncratic process of decision-making. The findings about the role that textbooks play in classrooms reflect this complexity as well as the individuality of the teachers studied, making it difficult to find clear patterns or predictability among teachers. At the same time, the findings suggest that there are some patterns in how teachers use textbooks and what influences the extent to which and the ways in which they are used.

A quick look at the research about textbook use in the teaching of mathematics by new and experienced teachers reveals the difficulties in looking for patterns, predictability, and consistency among teachers. While researchers have worked to characterize different types of use it is clear that there is variability among teachers even within the same use categories (Ball & Feiman-Nemser, 1988; Freeman et al, 1986; Freeman & Porter, 1989; Remillard, 1996; Remillard, 2000; Remillard & Byrans, 2004; Schmidt et al., 1987; Stodolsky, 1989; Sosniak & Stodolsky, 1993). Even so, there are some indication that textbooks are used most frequently in mathematics for the student problems and tasks, less frequently for instructional suggestions, and least frequently for enrichment or manipulative activities (Freeman & Porter, 1989; Nicole & Crespo, 2006; Remillard, 2000; Stodolsky, 1989; Sosniak & Stodolsky, 1993; Sosniak &

Perlman, 1990). At the same time, it is also important to note that the textbook in use does seem to limit the topics of the discipline that are taught; in other words, though not all topics included in the textbook are covered in the year, even for those teachers characterized as *textbook bound*, this collection of studies indicates that topics not included in the textbook are not taught.

Many of these findings about mathematics can also be seen in the literature about ELA textbook use, which is where our attention now turns. Eight studies were found that examined textbook use in English language arts classrooms and represent a little more variety in terms of grade level and teacher experience level than the work done in mathematics. Grossman et al. (2000), Grossman and Thompson (2004, 2008), and Valencia et al. (2006) studied preservice/new teachers' use of textbooks in instruction. Along with three other researchers (Barr & Sadow, 1989; Durkin, 1984; Sosniak & Stodolsky, 1993), Valencia et al. (2006) focused solely on elementary reading teachers, while the work of Grossman and her colleagues looked across all grade levels, elementary, middle school, and high school. Sosniak and Perlman (1990) gathered the perspective of high school students about textbook use in three content areas: ELA, mathematics, and social studies. The work of these researchers illustrates the variability of use as well as some patterns in terms of what is used from the textbooks as part of instruction.

Durkin's (1984) studied fifteen elementary teachers' use of reading textbooks to examine the match between teacher behavior and textbook recommendations and found that all but one of the teachers followed the textbook most frequently for oral reading and comprehension questions based on the reading. According to Durkin, "The most dependent use…occurred in connection with question asking" (p. 739). Durkin also pointed out that even though no teacher asked every question from the textbook, they also didn't ask any questions not included in the text. Additionally, all fifteen of the teachers used the practice assignments available in the textbook,

with only several altering the sequence. “The 15 teachers…assigned all of the written practice…in skill development” (p. 741). In contrast, the sections of the text that were least used or not used at all were background information (none used), prereading questions (only two used), and extra practice based on students’ individual needs (only one used). The only topic of instruction for which teachers used the instructional suggestions from the textbook was for phonics; however, only three of those nine teachers did not alter or revise those teaching suggestions, while the remaining six did. What is interesting in these findings is that Durkin’s participants represented three different grade levels – first, third, and fifth – and a total of six different textbooks were used across the sample. Though the findings suggest some overall patterns of use for these fifteen teachers, there continued to be some individual differences among the teachers even at the same grade level, at least for third and fifth grade, where some teachers did use prereading questions or silent reading with or without related comprehensions questions.

The findings of Barr and Sadow (1989) provided some support for Durkin’s research. Seven fourth grade teachers in two different school districts were studied as they used two different reading textbooks during one school year. The pervasive use of the student practice sections was seen in both groups of teachers, as teachers in district A used an average of 72% of the materials, and those in district B used 98%. The difference may have more to do with the difference in textbooks, but the notion that these teachers are using almost three-quarters to all of the practice activities does support Durkin’s findings. Even so, the individual teachers also demonstrated their differences, particularly in district A where the four teachers used 42%, 77%, 83%, and 86% respectively. Though the average remains high for this school, teachers are clearly making different decisions when it comes to their classrooms.

Similar variety can be seen when the percentage of reading selections used by the teachers are examined. Again as a group, those in district B had a high average percentage of use at 91%, and those in district A had a lower average percentage at 50%. These overall averages, however, do mask important differences among the teachers, and in looking across all of the teachers, there is a range of reading selection use that goes from 26% to 99%. Additional differences can be seen by the genres of texts these teachers used and/or omitted in their instruction. One teacher in district A, for instance, used 60% of the stories, but one of her colleagues used none of the stories. Three teachers used all of the drama selections, but the remaining four used none of them. No teachers in district A used any poems from the textbook at all, in contrast to district B where the three teachers used anywhere from 82% to 98% of the poems. Barr and Sadow also pointed out, though, that the textbooks do "have a strong influence on what students actually read; we noted little reading of literary selections other than those available in the [textbook]" (p. 69). This disparity also exists when looking at the use of post-reading comprehension questions from the textbook. The percentage of the questions that were asked by teachers ranges from a low of 0% to a high of 98% in district B and a low of 34% to a high of 82% in district A. However, Barr and Sadow also observed teachers generating their own post-reading comprehension questions, and results showed that 10% to 75% of the questions were teacher-generated. This stands in contrast to Durkin's findings that though teachers didn't use all of the comprehension questions, all of the ones they did use came from the text.

Barr and Sadow (1989) attributed some of the differences in textbook use observed between teachers who used one text and those who used another to the differing designs of the two textbooks. In textbook A, which departed from more traditional programs like textbook B (fiction and nonfiction readings in one text with a student workbook and teacher's guide), fiction

and nonfiction were contained in two separate volumes, and only the nonfiction selections were accompanied with traditional skill activities. Textbook A teachers were observed using far fewer fiction selections, which may be in part due to the lack of related skill activities, something which these teachers deemed important for their students, or their inconvenient location in another volume. Barr and Sadow cautioned publishers that complexly organized programs may result in teachers omitting certain material, resulting in less comprehensive instruction, while more traditional textbooks may be used more consistently. Stodolsky (1989) echoed this concern about the complex nature of some innovative curriculum packages and the impact on teachers' choices. Because such textbooks are harder to pull apart, when teachers do make selective use, instruction can become less coherent and more haphazard. Additionally, teachers were more apt to ignore the teaching suggestions of the innovative texts and frequently made instruction more traditional as a result.

Sosniak and Stodolsky's (1993) comparison of two experienced teachers' use of the same reading textbook provides a vivid picture of the different roles textbooks can play due to different decision-making by individual teachers, even in two classrooms in the same school whose work is essentially centered around the same text:

> Alice spent considerable time with the phonics work suggested by the teacher's guide; Carol did not use this portion of the program at all. Both teachers covered the vocabulary and comprehension sections of the book, albeit in quite different ways. Alice worked rather literally through the sections, essentially as directed by the book; Carol typically expanded on and extended both sections, adding relevant vocabulary words, comprehension questions, and activities designed to teach vocabulary and comprehension. Both teachers used the 'background' sections of the teacher's guide inconsistently, and each used it differently. When Alice used it, she did so literally, reading the materials verbatim to her pupils. Carol typically modified it, mostly to shorten it, and when she skipped it entirely she provided her own background information for the students, thus substituting information rather than omitting this aspect of pedagogy….Carol…used most of [the] textbook materials in the sequence designed by the publishers. In contrast, Alice…typically chose sections…without apparent concern for the textbook-designed sequence (p. 259).

This picture is even more complicated when it is quantified. Alice used the textbook just 42% of the time, yet perhaps followed it more closely than Carol, who used the textbook 88% of the time. Sosniak and Stodolsky's work emphasized the various ways in which teachers put textbooks to use as well as the difficulty in categorizing and finding predictability and consistency of use within and among experienced teachers.

The perspective of the high school students, as studied by Sosniak and Perlman (1990), suggested that the bulk of their experiences with academic work was organized around the textbook. For English courses, students saw the textbook as self-contained and self-explanatory: there is no need to look outside the book, and little intervention from teacher was needed if they read closely enough. The view of English class offered by the students was that the teacher assigns the reading and its related questions, and students complete them on their own either in class or for homework. Students reported recall, rather than interpretive, questions from literary texts and had little memory of authors and titles read during the year. From their perspective, English was just a progression of stories with no apparent reason or purpose, it was self contained and self explanatory, and there did not seem to be a real need for the teacher because the textbook provided all that they needed to complete the work. Since the earlier research was with elementary reading teachers, it is difficult to know to what extent these students' perspectives represent the instruction their teachers believed they were facilitating.

Freeman and Porter (1989) and Stodolsky (1989) discussed the ways in which teachers' awareness of students' needs influences their decisions about their practice and use of textbook within that practice. Barr and Sadow (1989) elaborated, indicating that in some cases the differing use of postreading questions they observed was a result of differences in student ability, though they point out other areas of use in which teachers appeared to disregard any differences

in student needs. Likewise, Kon (1994) found that the teachers in her study were acutely aware of the needs of their students and used that knowledge to make decisions about what and how to use from the textbook. Interestingly, most of the time this meant reducing the cognitive load, either by omitting selections or reading selections aloud.

Beyond students' academic needs, findings indicate that teachers also make decisions about textbook use as a method of classroom management and control. In some ways this is hinted at in Barr and Sadow's (1989) work where teachers used more teacher-generated questions with the more involved students and more textbook questions with students who were seen as less involved. The teachers in Durkin's (1984) study were observed using the textbook and its activities less as a tool in reading instruction or meeting the needs of their students and more as a tool in maintaining classroom order and controlling student behavior. She indicates that "none of the 15 teachers appeared to be diagnostically oriented….whether the teachers had priorities was not revealed. What was learned, however, suggest that classroom management and control were considered as important as what helped the children become better readers" (p. 743-744). This notion of the textbook as disciplinarian was also supported by the work of Nicol and Crespo (2006) who saw beginning teachers use it as a way to manage and control their students. Valencia and her colleagues (2006) indicated that while new teachers believed in the importance of adapting and meeting the individual needs of their students, because they viewed textbooks as a way to solve their problems and because they were more likely to stick closely to the curricular materials, they were less able to alter instruction to meet those needs. Though this issue is strongly connected to the internal factors also at work in their decisions, the tension between the text, student needs, and their own knowledge created a frustrating experience for these new

teachers, who felt overwhelmed and unprepared for what they faced, and did impact their decision-making.

Grossman and her colleagues (2000, 2004, 2008; Valencia et al., 2006) examined how ten new teachers responded to and used curricular materials at the elementary, middle, and high school levels. Though they discussed curricular materials in more broad terms than only textbooks, their findings support the previous research about textbook use. In their longitudinal study, Grossman's team found that new teachers seemed to exhibit a somewhat predictable pattern with regard to their use of materials, moving from close adherence during the first year toward a more adapting and adjusting stance as they moved closer to the third year. Though there were still differences among the new students in terms of how they relied on the curricular materials, Grossman and her team found that "the materials solved a pressing problem for these beginning teachers as they struggled to teach writing without a range of strategies" (2000, p. 24) and that the "materials first encountered by these…teachers were particularly powerful in shaping their ideas about teaching language arts as well as their classroom practice….[the] materials [solved] the pressing problem of what to teach" (2004, p. 18).

The use of textbooks and other curricular materials to solve this pressing problem for new teachers was also observed by Kaufman and her colleagues (2002). In their interviews of 50 first and second year teachers from all levels and subjects areas, they found that many teachers were given nothing in terms of curriculum or curricular materials (neither the *what* nor *how*) or were given very little beyond a list of topics or skills or a stack of books (the *what* but not *how*). For many of the few teachers who received more, "the curriculum took the form of a textbook the teachers were expected to follow" (p. 283), providing both the *what* and the *how*. Using the textbooks afforded these new teachers some degree of confidence as well as the assistance they

needed when "they did not know what to do or did not have the time to create their own lessons" (p. 284). This research seems to provide support for Grossman and her colleagues' findings about the ways in which new teachers exhibit strong adherence to textbooks and other curricular materials as they start their careers.

The impact of these internal factors seems particularly powerful for new teachers, as discussed by Ball and Feiman-Nemser and as supported by the later research of Nicol and Crespo (2006) and that of Grossman and her colleagues (Grossman & Thompson, 2004/2008; Valencia et al, 2006). These researchers also found some evidence of a trajectory of practice, with new teachers moving to a pattern of close adherence during their first year and then gradually moving toward a stance of adaptation and thoughtful selection, though these patterns of use are not entirely predictable or stable for all teachers. Experienced teachers, however, are not exempt from these powerful shaping forces.

Durkin (1984) found that when teachers chose not to follow the textbook, many times it was because they did not feel the particular material was important, which presumably comes from their existing knowledge about content and how students learn. The impact of the teachers' own convictions on what they decide to teach, whether that is from the textbook or not, was also found by Freeman and Porter (1989). Their findings also suggest the possibility of an inverse relationship between the strength of a teacher's convictions about the subject area and the level of authority with which they viewed the textbook, and consequently, the extent to which they adhered to the text in their teaching.

Nicole and Crespo (2006) discussed the influence of the textbook on teachers' decision-making, suggesting that new teachers especially will turn to the available resources, which for many is only the textbook, as they confront the daily decisions of what and how to teach; "the

findings of our study suggest that preservice teachers look to textbooks for answers to multiple questions" (p.351). This issue is also discussed by Valencia et al. (2006), who suggested their findings show evidence that these "beginning teachers…were deeply influenced by the curriculum materials provided to them" (p. 114). Of additional concern was the quality of the materials teachers encounter in their different contexts, and without the skills to think critically about the affordances and limitations of the materials, teachers - particularly those new to the profession but also some experienced - may default to the authority of the text with or without reflecting on it or their use of it.

This kind of un-self-conscious use of textbooks was reinforced by Sosniak and Stodolsky (1993). "We found that the four teachers' thinking about textbook materials was not prominent or articulated very much. These teachers simply were not concerned or self-conscious about their own use of textbook materials" (p. 270). Sosniak and Stodolsky went on to suggest that these teachers accepted and used the textbooks, "almost unthinkingly" (p. 271), though they are careful to point out the other influences on their instruction that these teachers did acknowledge.

What's clear here is the educative potential, both positive and negative, of textbooks and curricular materials, but just as Ball and Feiman-Nemser (1988) asserted, teacher education programs need to help students learn to critique the affordances and limitations of the materials they encounter rather than suggesting that good teachers do not use such material.

> Just following the text presented unexpected problems for the student teachers…Some discovered that they were unprepared to use textbooks and teacher's guides to teach subject matter. Others followed the teachers' guides rather mechanically, moving through activities without really understanding what they were doing. Not sure how to adapt the textbook material appropriately, their modifications sometimes distorted the point of the lesson (Ball & Feiman-Nemser, 1988, p. 415).

What is also clear are the many factors that work to influence curricular decisions for each individual. Grossman and her colleagues observed the differences in use between their participants, some of which seemed to come from the individuals' own content and pedagogical knowledge and beliefs as well as external, contextual factors.

There is a call for teacher education to support preservice and new teachers in analyzing and teaching with curricular materials (Ball & Feiman-Nemser, 1988; Grossman et al, 2000; Grossman & Thompson, 2004/2008; Kaufman et al., 2002; Nicol and Crespo, 2006; Valencia et al., 2006). "Even when such materials provide problematic representations of the subject matter, they become the grist for discussions of ways of adapting or supplementing the materials, and as such, can serve as valuable scaffolds for teacher learning" (Grossman & Thompson, 2004, p. 25). Still others call for experienced teachers to have opportunities to reflect on and critique their use of textbooks (Barr & Sadow, 1989; Remillard, 1996 and 2000; Remillard & Bryans, 2004). "A major implication from these findings is that teachers need to learn to use the…materials effectively" (Barr & Sadow, 1989, p. 68).

There seems to be some evidence that (1) ELA textbooks are most used for reading selections, comprehension questions, and practice exercises, (2) new ELA teachers rely more heavily on textbooks and potentially use them with more fidelity and consistency than more experienced teachers, and (3) ELA textbooks, like those in mathematics, determine the outer boundary for or maximum coverage of what should be included in the class. The variation, however, among ELA teachers and how they make decisions about and use the textbook, even within the same contexts, continued to be observed in all of these studies.

The research about teachers' use of textbooks reinforces their influence on instruction, but this research also shows that there is much variability, inconsistency, and unpredictability

within and among teachers in terms of exactly how and to what extent they are used in classrooms. While there are some generalizations to be made about differences of use in different subject areas and perhaps level of teacher experience, the exceptions to these generalizations are almost as numerous as the cases used to build them. Many ELA teachers predominantly use the textbook for readings, comprehension questions, and additional practice, which can lead to the textbook functioning as self-contained and in need of very little teacher intervention, but at the same time, there are teachers who create their own instruction without the use of the textbook. Many new teachers find sticking closely to the textbook affords them additional confidence while also solving the immediate problems of what and how to teach, but this is not how all new teachers respond to textbooks.

Choices about how and when and why to use the textbook for instruction represent a complex process of decision-making that is individual and difficult to predict. The influence of many factors shapes each teacher's practice differently. Such factors include teachers' prior experiences as students, and their experience as professionals, their content and pedagogical knowledge and beliefs, and their existing stance toward textbooks and curriculum. The complexity of textbook use is something that almost all of these researchers acknowledge in order to better understand the choices teachers make with regard to textbooks. Understanding the complicated thinking behind practice is necessary if we want to improve teaching and learning and if we want to imagine what role textbooks might have in realizing our goals for reform.

The collected work of these researchers sheds light on important understandings about the role and function of the textbook as part of instruction, or the textbook-in-use as named by Cronbach (1955). This work makes clear the complicated nature of instructional decisions and the difficulty of studying and making meaning of teacher practice. Though each of the studies

discussed here had small numbers of participants, taken as a collection the picture of how teachers use textbooks comes more and more into focus. We know that teachers do indeed use textbooks in their classrooms, and we are beginning to document both how they use them and what forces work toward influencing their decisions about their use. The focus of the next section takes up questions about the contents of the ELA textbooks being used by teachers.

2.4 TEXTS AND TASKS IN TEXTBOOKS

The previous section made clear what the existing research has to say about the extent to which and the ways in which teachers use textbooks in their classrooms. That research has shown that textbooks play in integral, if varied, role in teachers' practice, that new teachers tend rely more on those textbooks than their more experienced counterparts, that teachers are inclined to use textbooks with more fidelity and with less critical reflection for topics with which they are less comfortable or familiar, and that teachers use ELA textbooks for the texts and tasks. Although teachers may not use all of the included selections and questions, it is rare for them to supplement these from outside sources. In this way, the texts and the tasks in the textbooks represent the dominant discourse about the field. This section reviews the existing scholarship that set out to study the contents of ELA textbooks, research upon which this current study builds and expand. I first discuss Lynch and Evans' (1963) and Applebee's (1991) work in order to set the stage for the subsequent research about the texts and tasks included in English language arts anthologies that has been built on their foundation. I then move on to discuss the research conducted after Applebee's study, including a summary of the textbooks studied in that body of

work and two main themes derived from this collection that extend the conversations started in 1963 and 1991.

2.4.1 Lynch and Evans (1963) and Applebee (1991)

Lynch and Evans (1963) examined 72 literature anthologies from 1948 to 1961 in grades 9 through 12, looking specifically at the text selections via genre as well as the organization, coverage, and editorial apparatus of each volume, and provided recommendations for future textbook publishing for each area of examination. Applebee (1991) examined the nature of the text selections from 42 literature anthologies from seven publishers' 1989 series in grades 7 through 12. A subset of text selections was taken from each of those textbooks for further analysis of the instructional apparatus. These samples included one long fiction selection, one play, six poems, six short fiction, and three nonfiction from each of the anthologies. This section details the findings about text size and contents, organization, coverage, and editorial apparatus of both of these seminal studies, almost thirty years apart, in comparison to each other to set the foundation upon which subsequent research was based.

In terms of size, Lynch and Evans found that the average number of pages per textbook was 702, with two-thirds of those pages devoted to an average of 136 text selections and the remaining third to editorial apparatus. Each textbook contained on average of 4 pieces of long fiction (3% of the total pages), 4 plays (3% of the pages), 78 poems (55% of the pages), 22 pieces of short fiction (17% of the pages), and 30 nonfiction selections (23% of the pages).

Differences among genres for grade levels were relatively minimal with the exception of poetry which jumped from about 45% of the of the text selections in grades 9 and 10 to 58% in grade 11 and 70% in grade 12. As poetry dramatically increased for grade 12, all of the other

genres decreased except drama, which allowed the total number of pages to remain relatively stable even as the number of selections may have increased.

Applebee's findings from the 1989 texts show the average number of pages per volume was 917, which included an average of 124 individual text selections, though generally the number of pages increased with the grade level. What is interesting, however, is that just under half of those 917 pages were given to the literary selections, while the remaining pages contain all manner of instructional apparatus, introductory material, artwork, indices, and appendices. Each textbook contained an average of 1 piece of long fiction (16% of the total pages), 3 plays (22% of the pages), 72 poems (14% of the pages), 26 pieces of short fiction (32% of the pages), 16 nonfiction selections (12% of the pages), and 7 selections from other genre, such as fables, myths, legends (4% of the pages). The number of selections of each type remained relatively stable throughout the grades, although, like the findings of Lynch and Evans, the number of poetry selections increased at each grade level, with just 32 the average for grade 9, 51 for grade 10, 123 for grade 11, and 152 for grade 12.

In comparison to Lynch and Evans' work thirty years earlier, Applebee's textbooks for grades 9-12 show a 47% increase in the number of pages and a 21% increase in the number of selections, which causes the text-to-editorial apparatus ratio to shift from 2:1 in 1963 to about 1:1 in 1991. When looked at via average number of text selections, the differences in genre representation between 1963 and 1991 show a significant decline in nonfiction from 30 to 16 selections, a decline in long fiction from 3 to 1 selection, a small decline in poetry from 78 to 72 selections, a small increase in short fiction from 22 to 26 selections, and no change for drama. The significance of the changes is complicated a bit when the genre of the text selections is examined via the average percentages of total pages of text selections per volume rather than just

the number of selections. When examined in this manner, poetry shows a 41% decrease in the number of pages, dropping from 55% for Lynch and Evans to just 14% for Applebee. Nonfiction also drops, from 23% in 1963 to 11% in 1989. The other genres all show an increase, with drama jumping from 3% to 22%, long fiction from 3% to 16%, and short stories from 17% to 32%. One change that seems to reflect one of Lynch and Evans' recommendations is the reduction in the amount of miscellaneous nonfiction (p. 84); however, two recommendations that are countered by the data from the 1989 textbooks are Lynch and Evans' suggestion about the removal of long fiction (p. 62) and their stance that poetry should account for at least one-third of an anthology's pages (p. 129).

With regard to organization of the textbooks, Lynch and Evans found that three types were used most frequently: topical, chronological, and typological. They explain topical as those books organized by units centered around a topic, units were are more often than not mistakenly thought of by publishers as thematic units, something that Lynch and Evans have written elsewhere about. As such, they saw few to no actual thematically organized textbooks, but the topical organizations outnumbered all other organizational patterns for grades 9 and 10 and were the second most frequently used for grades 11 and 12 as chronological was the most usual organization pattern for those American and British literature anthologies. Typological, or organization by genre, was the second most frequently used for grades 9 and 10 and was not used at all for the upper grades. In summary, of the 72 textbooks, 34 showed topical organization, 19 chronological, 12 typological, 2 geographical, and 5 some kind of mix of organizational types. Lynch and Evans end their chapter with the recommendation that topical organization should be abandoned, and that typological should be used at all four grade levels, allowing for quality of the literary texts to drive selection for inclusion rather than other concerns of less importance,

such as timeliness, current popularity, or because a text might "fit" into the topic. This recommendation for a genre-based organization would also necessitate a shift for grades 11 and 12, which have traditionally been arranged chronologically.

Applebee's work with the 1989 textbooks also found three types of organization – genre (Lynch and Evans' *typological*), chronology, or theme (Applebee doesn't make the same kind of distinction between topical and thematic as did Lynch and Evans). Organization by genre was the most common structure for all grades except 11 and 12, which tended to follow the chronology of American or British literature, respectively. Within-unit organization tended to be focused on literacy techniques for all three structures. The preponderance of genre organization seems to answer Lynch and Evans' call for a New Critical focus on the text, rather than on nonliterary or literary historical content, though the chronology of eleventh and twelfth grade still remains despite their call for the former.

With regard to the coverage of the literary selections, Lynch and Evans found that for grades 9 and 10, three quarters of the selections were from the twentieth century and the remaining quarter was pre-twentieth century. This ratio shifted in grade 11 to just about half and half, and again in grade 12 to a third twentieth and two-thirds pre-twentieth. They express concern, however, that much of the included pre-twentieth selections were from the nineteenth century. Applebee's findings thirty years later show consistency with Lynch and Evans' distributions of twentieth and pre-twentieth selections, though he did see a slight shift away from contemporary, which he defines as work published within the previous 30 years. For grades seven through ten, 30% of the selections were from the previous 30 years, for grade 11 the number drops to 15%, and for grade 12 it drops further still to 5%. These percentages mark a shift away from contemporary selections, as Lynch and Evans reported contemporary selections

comprised more than half the selections in 1961. It may be that the reduction of the contemporary is a result of Lynch and Evans critique and concern about the "ephemeral" nature of many anthologized selections in those earlier textbooks.

Applebee's study showed some evidence that the disciplinary calls for widening the literary canon have been heard, at least for grades seven through eleven, with about a quarter of the selections written by women and about a fifth by nonwhite minorities. This did not hold for British literature, which saw a decrease in women and minority writers to 17% and 10% respectively. Even though these findings suggest some improvement in the representativeness of writers who are nonwhite and female, overall, 93% of the writers are still from North America or the United Kingdom, with just 4% from Europe, and the remaining from various regions. Lynch and Evans did not analyze the 1961 textbooks for all of these characteristics, so it is difficult to talk about the rate of change over the almost thirty year period; they did, however, note and later further recommend a preponderance of American or British authors. Their findings showed an overall average of 60% American, ranging from 9% for grade 12 to a little over 70% for grades 9 and 10 to 98% for grade 11, and 30% English, ranging from 0% in grade 11 to just over 15% for grades 9 and 10 to 69% in grade 12. These high percentages have clearly been maintained in the 1989 anthologies studied by Applebee.

Applebee's work goes further still and suggests there are some patterns between genre and the characteristics of the writers, indicating that women writers are more likely to show up in contemporary short fiction genre and in more, nonwhite minorities in contemporary nonfiction or the myths, folktales, and fables of the "other" category. It seems that although there have been attempts to create a more inclusive picture of literature, male authors still comprise 72.3% to 93.5% of the selections in each of the genres and white authors 76.4% to 100%. Some

consistency in selection titles and authors across the different series can be seen at the American and British literature levels, but this did not hold true for grades 7 through 10. Nonfiction showed the most variety no matter the grade level, and long fiction was the most consistent.

After discussing their examination of the text selections, Lynch and Evans wrap up with a discussion of the editorial apparatus included in the 72 textbooks. Though they include all manner of apparatus here (e.g., indices, appendices, glossaries, introductory material) they do exhibit some concern about the tasks and activities provided for instruction. In their examination of poetry, Lynch and Evans are particularly concerned about questions that are "literarily irrelevant, that demand recall rather than thought, or that seem condescending" (p. 112). Their position is that questions should "lead the students back to the texts rather than into vaguely defined areas of 'experience'" (p. 184), yet their findings show this not to be the case. Of great concern is the lack of relevance of these tasks because they are simply busywork or because they are related to social studies or science concerns, or they ask students to move far away from the text. Lynch and Evans also found the writing was neglected; of the more than 35,000 activities in the 72 anthologies, only 3.2% asked students for any kind of writing. The writing tasks that were given were limited, such as students were only asked to restate something in their own words, to write something that had no relationship to the text they just read, to write poorly, to write creatively rather than expositorily, or to write as part of a group rather than as an individual.

Applebee's analysis of the instructional material provides a glimpse into the skills and knowledge that were privileged by the 1989 textbooks. There was remarkable consistency across the series, across the grade levels, and across the genres in the number of recitation questions students were asked as part of the work with text selections; 65% of the questions were recitation, meaning that students were required only to recall details from the text or come up

with accepted interpretations. This number rose to 70% for all post-reading questions, and fell to 16% for pre-reading questions, which frequently required students to move away from the text, and 15% writing tasks, which did allow for more authentic questions. Though an analysis of the cognitive demand of the questions revealed that 32% required recall or paraphrase and 42% required analysis or interpretation, because many of the questions that might prompt authentic interpretation suggested there as only one correct response, the 42% is not an accurate reflection of the true cognitive demand for most of the interpretive questions. It seems, then, that the questions and tasks included in these anthologies reflect many of the same difficulties found by Lynch and Evans thirty years before.

Applebee also discovered consistency among the textbook series in terms of the focus of the questions. Questions from all the series focused on what was happening, the theme or purpose, and the language and style, with an average of 90% of the selections asking about such content. Greater variation was seen for questions about vocabulary of literary criticism, historical or cultural background, or vocabulary. Also consistent was the disjointed sense of the questions as a series. Rather than building on each other in an effort to scaffold students to greater understanding, questions, even those grouped together, had little or no connection to one another. Only 6% of the tasks built on another. Likewise, only 6% of the tasks referenced other texts. In this manner then, there is little coherence or connection within the work with one literary selection and between or among other literary selections, and this was consistent across textbook series as well as grade levels and genres as well as the work of Lynch and Evans.

Lynch and Evans' concerns, based on their findings in terms of size and contents, organization, coverage, and editorial apparatus, resulted in their recommendations for future publishers of literature anthologies. The primary recommendation, one about which Lynch and

Evans are clear throughout, is that literary quality should be the primary text selection criteria for inclusion in anthologies. Though they acknowledge the difficulty with measuring such a construct, they provide some explanation about it in the poetry section of the report, suggesting that texts of high literary quality are those that work toward the transmission of literary heritage, that are written by "standard" authors with established reputations, that require teaching, that "invoke thoughtful and critical comments by the students" (p. 110), and that allow opportunities for students to move toward "becoming adult participants on the human scene" (p. 111). Above all else, Lynch and Evans are adamant: texts should be selected based on their quality.

Lynch and Evans provide other recommendations, specific to textbook contents. Short stories should take up one sixth of the selections and one quarter of the pages in grade 9 and 10 with less in grades 11 and 12, poetry should make up one third of anthology but with fewer poets included for study, the novel should be removed from the textbook and studied via stand alone texts, miscellaneous nonfiction should be removed, and plays by Shakespeare should be at least the first and probably also the second play read by students. Additionally, the inclusion of texts in anthologies should be respectful of texts as written – no abridgements, excerpts, adaptations or alterations – and all texts should be classified as the genre they really are. Lynch and Evans are also clear that a variety of high quality American and British literature should be taught across all four grades, rather than saved for 11 and 12 respectively.

Their other recommendations also include that poetry selections should place greater demands on students with each increasing grade level, texts should be taught and studied rather than just assigned and read, textbooks should be organized by genre for all grade levels, and that genre study should be based on literary criticism and theory. Finally, they reiterate that editorial apparatus should be greatly reduced as the literary pieces are composed to do all the necessary

work on their own. What is included should be selective, relevant, and coherent rather than a hodge-podge of miscellany to appeal to all possible factions.

Thirty years later, Applebee provided a snapshot of the 1989 textbooks to compare with Lynch and Evans' 1961 portrait and their recommendations. Applebee found that the textbook is still predominantly dominated by male and white writers, even as there have been some minor increases in terms of women and nonwhite author representation. It is important to note that Lynch and Evans did not advocate for greater inclusion of non-American or non-British authors; they questioned the extent to which students should study world literature before being adequately read in the literature of their own culture and the extent to which single works from authors can adequately represent the culture from which they originate. Additionally, their concern about the miscellaneous nature of the textbooks is only further exacerbated by the inclusion of such works simply to show coverage of the literature of the world.

Applebee also found an increase in the number of pages that outpaces the increase in number of text selections, something that works directly against Lynch and Evans' recommendation for the reduction of editorial apparatus, as well as a decrease in the number of contemporary selections that may work toward Lynch and Evans' demand for less ephemeral texts. Short stories occupy more space than suggested and poetry less, long fiction and plays are still included, and Shakespeare is not present at every grade level; however, nonfiction was reduced, though it is not clear if the miscellaneous nonfiction was what was removed or the more preferable essays as Lynch and Evans called for. Most striking is that Applebee's findings show that textbooks overwhelmingly include tasks that privilege recitation and lower level cognitive demand, while providing little coherence and demanding little thinking from students, something that Lynch and Evans cautioned against years before. Finally, in clear contrast to Lynch and

Evans' concern about the irrelevance and miscellaneous nature of much of the included editorial apparatus, rather than finding a reduction, Applebee notes that such material has increased to about half of the pages of the average textbook.

Shortly after Applebee's study, Schwartz (1994) undertook a partial replication of Lynch and Evans' study, focusing mainly on the extent to which there was evidence in the twelve mid 1990s anthologies from grades 9 – 12 of their recommendations. His findings indicate few real changes. The recommended percentage of short stories at about one quarter of the pages seems to have been heard, as most anthologies were within this range. Poetry selections amount to much less than the recommended third of the text, between 3% and 21% depending on the series, and the number of poets in some books was 89, which clearly works against their recommendations of studying fewer poets. The novel still remains a centerpiece in most of the anthologies, even as Lynch and Evans called for its removal from the textbook and studied via stand alone texts. The texts in Schwartz's study show a reduction in miscellaneous nonfiction as was recommended; however, this reduction has not been offset by an increase in the essay, for which Lynch and Evans also strongly advocated. While few, Schwartz did still see some abridgements, excerpts, adaptations or alterations as well as the genre misclassifications of the some literary selections. Though Lynch and Evans recommended that textbooks should be organized by genre for all grade levels, they were also adamant that topical organization should not be used, and Schwartz found no evidence of topical organization was used in the texts under study. Finally, Schwartz documented that rather than the editorial apparatus having been greatly reduced, newer volumes show an increase, with as much as 65% of the pages being devoted to material other than literary selections, though he suggests that more of it is relevant to the texts under study than the earlier study found.

In summary, though some minor changes have occurred in the time between the work of these two important studies, in terms of the texts selected and tasks included in literature anthologies, thirty years have shown little movement in what gets included in textbooks. Text selections largely remain authored by Americans and Europeans, which suggests to our students that these are the only voices that really matter, even while we might include in marginal ways minority writers and more woman authors. Tasks require little more than recall from our students and many times are concerned not with the text with which they are studying but with irrelevant concerns that pull students out of the texts and out of the need to be critical thinkers. If the text selections and tasks included in textbooks do indeed create the dominant truth of the discourse and apprentice both teachers and students, then understanding just how those represent the content and work is of vital importance. Since Applebee, there has been additional research examining just those concerns, a body of work to which our attention now turns.

2.4.2 The Literature from 1991 to the Present

A search for research conducted from 1991 to the present that focused on content analysis of high school literature textbooks yielded sixteen studies. The year of 1991 was chosen as the start date for research search since that was the year of Applebee's comprehensive work. All of the literature found was dissertation research with one exception (Pace, 1992). Six of the studies were eliminated from the current set because the focus centered on the ways textbooks represented contemporary literature (Hackbarth, 1993), reading instruction (Falknor, 2010), masculinity (Pigg, 2003), Native Americans (Harwood, 1993), Latina/os (Rojas, 2010), and race, social class, ethnicity, gender, sexual orientation, and physical and mental ability (Agiro, 2009). Though these six studies deal with an important issue – the messages and subtexts being

perpetuated by textbooks – they are not discussed here because this is not a concern taken up by Lynch and Evans or Applebee.

Seven of the studies have research questions focused on the text selections included in the anthologies (Hansen, 2005; Harmon, 1993; Mikkelson, 2009; Pace, 1992; Russell, 1993; Tippett, 2002; Witherow, 1999). As would be consistent with their research questions related to representativeness in the texts, although many did not make their theoretical frame explicit, these researchers were grounded in various iterations of poststructuralist theory: postmodernism (Mikkelson, 2009), feminist poststructuralism (Pace, 1992; Tippett, 2002; Witherow, 1999), and multiculturalism (Hansen, 2005; Harmon, 1993; Russell, 1993). Two of the studies focused more specifically on the tasks and instruction included in the textbooks with additional attention to the texts (Bird, 2005; Mihalakis, 2010), and Schwartz (1994) undertook a replication of Lynch and Evans seminal work but only with regard to the genres and measuring the extent to which their recommendations were evidenced in the later editions he studied, as was discussed in the conclusion of the previous section. Determining the theoretical frames for these studies proved more difficult, as there was not an explicit discussion of the grounding, mirroring both Applebee and Lynch and Evans; even so, these researchers were clearly concerned with instruction.

Table 1 below provides details about the 85 different literature textbooks that were examined across these eleven studies. As can be seen, 84% of the anthologies were published in 1980 or later, with about 33% published in 2000 or more recently; this is perhaps an encouraging trend in the research interest in textbook content analysis as new scholars are picking up on this important topic. Also clear is that the grade 11 American literature textbook has received the most attention, at 74% of all texts studied. Seven of the textbooks studied in this collection were also included in Applebee's study, and four American literature volumes were studied by four or

more of the included researchers: Harcourt Brace, 1989; Holt Rinehart, 1989; Prentice Hall, 1991; Scott Foresman, 1991.

Table 1: Summary of textbooks studied by previous research

Decade Published	Grade 9	Grade 10	Grade 11 Am. Lit.	Grade 12 Brit. Lit.	Totals
1950s			1		1
1960s			6		6
1970s			7		7
1980s	1	1	19	1	22
1990s	2	2	15	2	21
2000s	4	5	15	4	28
Totals	7	8	63	7	85

The existing scholarship focuses on two main areas, both of which were covered by Applebee and Lynch and Evans, and both of which appear as significant themes in the research. The first of these is concerned with the representativeness of the text selections; in short, little has changed from those seminal works as White, European male authors still greatly outnumber female writers and writers of color. The second theme pertains to the tasks included alongside the text selections, and though this is an area much less frequently studied than the text selections, findings also indicate little improvement in the relevance of the tasks and of the intellectual work required of the students. Tasks are still more often that not recitation-type questions and based largely on recall skills rather than higher-order and critical thinking. These two themes pertain directly to the current study, which is concerned with the textbooks' representations via the texts and tasks as discursive practice; what is included in the textbooks comes to represent and perpetuate the dominant discourse and what it means to learn in ELA. How the included studies each contribute to these of these two themes will be discussed in the following sections and help to set the groundwork for this current project.

2.4.2.1 The texts.

Concern over the literary texts included in literature anthologies remains the area most focused on by these researchers, with seven of the ten devoting at least some attention to the representativeness of the text selections. *Representativeness* refers to the extent to which texts written by minority or non-White authors are included as well as selections written by women. Many of these studies take up the issue through a multicultural lens and the belief that literary selections included in textbooks should be more representative and reflective of the larger literary world, rather than the narrow slice offered by older anthologies. All but one focuses their analysis on grade 11 American literature anthologies, and the studies are delineated below via a chronological arrangement of the publishing date of the textbooks studied in an effort to show the evolution of representativeness. Their findings offer support for the conclusions that men and Anglo-Americans (most frequently Anglo-American men) are the dominant authors featured in the thousand page volumes at the secondary level.

Russell (1993) analyzed seventeen American literature textbooks with publishing dates from 1958 to 1993 to examine the extent to which there has been a change over time in the number of text selections by female authors and male minority authors and in the genres in which these authors are represented in those texts. The percentage of textbook pages written by women ranged from 3% to 25% with an average of 13%, and the percentage of selections ranged from 13% to 35% with an average of 20% across all of the textbooks studied. In all editions, selections by European-American women writers greatly outnumber selections from minority women writers, at ratios of 3:1 to over 30:1 depending on the edition. These numbers stand in contrast to the numbers for male writers; the average percentage of pages written by men was 72%, 67% European-American and 6% minority, and the average percentage of selections was

77%, 70% European-American and 7.5% minority. Selections by European-American men also outnumbered those written by minority men, but to a much greater extent than with the women, with results showing a high ration of 86:1.

Russell was also interested in changes across editions by the same publishers, and her findings show no consistent change in selections by all female authors or by minority male authors. She did note, however, a decrease in the number of selections by European-American woman for editions published after 1984. This reduction seems to make some more room for minority women writers, as there was a slight increase in selections written by these authors, yet they still remain outnumbered by European-American women. She also found no change in the genres of the selections included by women or by male minority writers, although these writers are more often than included in poetry and short fiction and are least likely to be included with other genres.

These findings in regard to gender representativeness are echoed by Tippett (2002), who examined five American literature anthologies covering a thirty year period after the civil rights movement that were used in rural Georgia. Though his main concern dealt with the representations about womanhood transmitted through the included female-authored short fiction, an issue outside the scope of this paper, part of his first phase of analysis concerned the representativeness of women writers in the included text selections. Tippett concludes that very little change has happened in terms of the representation of women short story writers. Though there is a small increase in the number of selections of over time, with up to one-third of the short story selections in the textbook being authored by women, the average number of pages per selection has decreased, and the average number of pages per selections written by men continues to be greater than those written by women.

Harmon's 1993 analysis of five American literature anthologies from the late 1980s to the early 1990s was focused on the sociolinguistic texts and subtexts as found in the textbooks, examining language related issues of class, gender, and ethnicity. Though Harmon's other questions centered about how issues of language were represented, something not included in this current discussion, Harmon provides additional documentation of the male domination and underrepresentation of minority writers that others have discussed, even while showing minor changes. Taken as a group, these five anthologies show male writers outnumbering female at the rate of about 3:1 in terms of percentages of writers, of selections, and of pages included. On one hand, this is still an alarming discrepancy, but on another, this does show an increase for these later texts when compared to Russell's study where the findings were closer to 4 or 5 to 1. Harmon's findings with regard to minority writers of both genders show a higher average number of non-White authors at 26%, but this increase is not maintained at the same level when examining the average percentage of total selections, 20%, and average percentage of pages, 17%, for those same writers.

The only non-dissertation study in the collection, Pace's 1992 article also analyzed five late 1980s/early 1990s American literature textbooks. One of the concerns of her research was to identify what texts and authors comprised the American literature literary canon, and she created the list by noting what literary selections appeared in at least three of the five anthologies. That list revealed 98 writers, of which 65 are white men, 16 are white women, and 10 are black men. These findings about representativeness of the canon of American literature, as defined by these textbooks, work to reinforce the notions of imbalance and underrepresentation. Additionally, like Russell (1993), Pace notes that women and minorities are more likely to be represented in the genre of poetry, which is also many times placed at the end of the book where teachers cannot

reach before the school year ends, and are least likely to be shown as writers of essays, speeches, or longer works.

Witherow undertook a replication and expansion of Pace's work in 1999, using six late 1990s American literature textbooks. During the first phase, Witherow quantified the author demographic breakdowns for each text; his findings seem to replicate the same kinds of distributions for gender and race/ethnicity as found by Harmon, with a 3:1 ratio between male and female writers of all races/ethnicities and between white and non-white writers. Witherow's next phase followed the same procedure for the compilation of what counts as the American literary canon by including any selection that appeared in at least three of the six anthologies. His findings show increased representation for all categories of writers except for white males, which showed a declined of almost 13%, and Chicano males, which remained stable. Though the increases for white females, African American males and females, Native American males and females, Chicano females, and Asian American males and females were relatively small on their own, averaging only 1.5% each, taken altogether, it does appear as though some movement has occurred to start shifting the balance. At the same time, many of these newly included writers are part of the contemporary selections, which occur at the end of the anthologies, a place we know few teachers always arrive. Witherow expands his scope to examine issues of textbooks production, an issue outside of the concern here, but also works to complicate the issue about whether increased representation opens the door for a focus on criteria other than literary quality, something about which Lynch and Evans warned in 1963.

In 2009, Mikkelson undertook the analysis of 23 American literature anthologies published over five decades to examines how text selections in 1980-2000s textbooks have changed from 1960-1970s in regard to gender and race/ethnicity and to what extent

postmodernism has played a role in any shifts. Mikkelson's findings work with Harmon's (1993) and Witherow's (2002) and offer some contrast to the earlier work of Russell (1993), Pace (1993), and Tippett (2002) as he also documents an increase between the oldest and most recently published anthologies of 22.85% in the percentage of female authors included in textbooks and a like increase in the percentage of nonwhite authors, from 0% in 1960 to nearly 40% in the first decade of 2000. Though these increases reflect the number of included writers, rather than the number of selections or percentages of total pages like was found by Harmon, Mikkelson attributes these increases to the version of postmodernism, multiculturalism, that made its way into the secondary level.

Mikkelson's findings seem to suggest that the influence of multiculturalism has indeed affected the contents of American literature textbooks, even as many other researchers suggest that any difference in representation of women and nonwhite authors continues to be insufficient and perpetuates stereotypes. At the same time, however, like Witherow, Mikkelson problematizes this potential influence, suggesting that as this version of postmodernism trickles down into the secondary level, what remains may be a view that promotes tokenism and inclusion for inclusion's sake rather than using literary quality, as imagined by Lynch and Evans, as criteria for inclusion.

Taking up the influence of multiculturalism, Hansen (2005) focused her attention on the eleven American literature anthologies that had been adopted by the state of Florida in two adoption years, 1991 and 2003, in an effort to determine if there had been a change in what was included with respect to multiculturalism, specifically race and ethnicity, as a response to public policy. This study reinforces the mixed findings of the earlier work, showing an increase in the percentage of nonwhite and female authors in the later adoption year, while at the same time, still

acknowledging persistent underrepresentation overall and within particular genres. In the 1991 adoption year, the average percentage of selections by Anglo-American writers was 83%, with the next highest percentage of selections being those written by African-American writers at 10%. By 2003, the percentage for Anglo-American selections drops to an average of 68%, and African-American selections rise to 17% with modest increases for texts written by Asian-Americans, Hispanic, and Native Americans.

Hansen found a more moderate change with regard to the average percentages of gender of writers of the selections. In 1991, the findings show the now-familiar 3:1 ratio that has been well documented by others, but by 2003, that ratio moves closer to 2:1. At the same time, Anglo-Americans still dominate all of the genres in those 2003 volumes – 100% of the plays, 84% of the short stories, 71% of the poetry, 63% of the nonfiction, and 56% of the novel excerpts, except *other fiction*, which includes myths, folktales, legends, songs, and spirituals and which is dominated by Native Americans (49%) and African Americans (26%). Additionally, though female writers show an increase in each of the genres except plays from the 1991 to the 2003 texts, male writers still dominate all of the genres except *other nonfiction* (many of these texts do not have specified authors) as well with 100% of the plays, 76% of the nonfiction, 65% of the poetry, 63% of the novel excerpts, and 61% of the short stories. Hansen suggests that while there have been some shifts, perhaps due to the influence of multiculturalism, textbooks continue to underrepresent women and minority writers, suggesting a fairly traditional view of the canon, particularly when it comes to the longer genres.

All of the studies discussed so far have examined American literature textbooks exclusively. Attention now turns to one research project that examined more than just the grade 11 volumes. Bird (2005) analyzed sixteen anthologies adopted by the state of Texas in the early

2000s in grades 9 through 12. He gathered data about the text selections and the tasks, the latter of which will be discussed in the next section, and he compares his findings to that of Applebee. Across the four series each grade level, Bird found that increases across the board for gender and ethnicity of the included authors from Applebee's findings of 1991. For grade 9, 33% of the authors were nonwhite, for grade 10 the number is 36%, for grade 11 it is 33%, and for grade 12 British literature, it is 8%. In terms of gender, for grade 9, 40% of the writers are female, for grade 10 the number is 39%, for grade 11 it is 31%, and for grade 12 it is 13%. Bird's work suggests that the findings from the American literature anthologies are generalizable to other grade levels, with the exception of British literature at grade 12. It also suggests repeated tension between rising percentages over the years since Applebee's work and a still noticeable imbalance in the representation in literature anthologies of writers who are female and/or from racial and ethnic groups other than white.

The evolution of the included writers in literature anthologies does not seem to reflect the social historical changes prompted by the civil rights movement. There seems to exist a bias in terms of how the literary canon is represented in textbooks, a bias that masks gender as well as race/ethnic equality. Even with the slight increase in the number of women and male minority writers included in the anthologies, the percentage of pages allotted to these authors has not increased comparatively. Though anthologies have grown in page length with the inclusion of longer selections for individual authors and much more editorial apparatus, the number of different writers and number of selections has remained relatively stable, and textbooks continue to underrepresent women and minority writers.

These findings about who counts in the field of ELA, who counts as writers of texts, makes clear the dominant discourse perpetuated by the textbooks. Because we know that

teachers rarely supplement text selections from outside sources, these representations work to define the discipline for the students and teachers alike. In this way, they also work to limit their conceptions of what the discipline is and is for. An additional important piece to the ways in which the disciplines is represented lies in the tasks included with these texts. The next section examines the research conducted about the tasks, acknowledging that tasks act as discursive practice and convey what is important about the field to students.

2.4.2.2 The tasks.

The second theme in this body of research pertains to the tasks and instruction included with the literary selections. Just three studies addressed research questions related to instruction, but the importance of the examination of the tasks provided to teachers for their students cannot be over-stressed as we know from research on the ways in which teachers use textbooks that while they may not use *all* of the questions in the textbook, teachers rarely use questions *not* in the textbook. Each of the studies is delineated below with an eye to the findings of the earlier work of Lynch and Evans and Applebee, if applicable.

The only specific study of poetry in textbooks, specifically the tasks of poetry study, was conducted by Reynolds in 1987. Her study of high school literature anthologies approved for adoption in the state of Virginia during 1985 for grades nine through twelve was focused on the extent to which literature anthologies and accompanying teacher manuals offered a pedagogical methodology that focused on the nature of poetry and fostered an aesthetic appreciation of poetry. Reynolds developed a data collection instrument based on Aristotelian principles and broke down the study of poetry into three facets: practical criticism, which included analysis of the structures of meaning and sound; literary history; and aesthetic appreciation. She recommended that 62% of the tasks take up issues of practical criticism, 20% should be focused

on matters of literary history, and 18% on aesthetic appreciation. Reynolds examined the activities, tasks, and questions in the student or teacher editions for each poem in 24 textbooks in sic series, and tallied the number of each sub-category for the three facets, and then also compared the percentages to her recommended breakdown.

Reynolds findings indicated that all of the textbooks placed too much emphasis on literary history and the structure of meaning (part of her practical criticism category) to the detriment of the structure of sound, thereby conveying it as insignificant. Additionally, none of the series sufficiently engaged students in syntactical analysis as part of meaning making, and none established the practice of reading the poems aloud for greater aesthetic appreciation. Though Reynolds' study does not build from Lynch and Evans or Applebee, it is included here as it is the only study solely focused on poetry and the tasks included in textbooks in terms of how those task represent the work of poetry, something with which this current study is concerned. It is clear from her findings and recommendations, that the dominant discourse of poetry as evidenced by the contents of these textbooks does not match what she believes should be the work of the genre.

As introduced in the prior section, Bird's 2005 ambitious study analyzed sixteen anthologies that were published in the early 2000s in grades 9 through 12 in an effort to examine reading instruction. Two of his twelve research questions are relevant to this section on task research and as such are discussed here. Bird was interested in examining the extent to which the anthologies included activities designed to develop proficient reading skills and contained questions that allowed for authentic or recitation responses. Frequency coding was completed for five different types of pre-reading comprehension activities (building background, vocabulary development, comprehension skills, connecting texts, and personal connections). Findings

revealed that across the four series of textbooks and at all grade levels the most frequently used type of pre-reading question was *building background*, followed by *comprehension,* at a ratio almost 2:1. At the grade 9 and 10 levels, *personal connection* was the next most frequent, followed by *vocabulary*, and the order of these was reversed for grades 11 and 12. *Connecting texts* was a distant last consistently for all series and all grade levels. Though the high number of personal connection questions may suggest less demanding intellectual work, something that Bird does not address with these pre-reading questions, he does indicate that whereas Applebee found many of the pre-reading activities to take students away from the text to be studied, there is improvement in these anthologies with regard to relevance and connection.

With regard to during-reading comprehension questions, Bird coded for *annotation, prediction, clarifying ideas, and think-aloud/pair-share*. Though some series offered no during-reading comprehension work, when it was offered, it most often was *annotation*, asking students to make critical notes about what they were reading, or *clarifying ideas*. At the high school level, *prediction* was rarely seen, and metacognitive work of the *think-aloud* was scarce as well. Though Bird does not address cognitive demand or intellectual rigor of these kinds of activities, he does advocate for a wider range of comprehension work to be included to assist students in becoming more active and strategic readers.

Bird's other research question pertained to the distribution of authentic versus recitation questions, something about which Applebee was also concerned. Applebee's findings suggested that 60-70% of the questions provided in textbooks were recitation, meaning there was only one correct response, in contrast to authentic in which more than one response could be given. Bird's data from the textbooks published about fifteen years after Applebee's study reveal a substantial increase in authentic questions. In grade 9, the percentage of authentic questions ranges from

71% to 92% across the four series. In grade 10, those numbers remain relatively consistent at 70% and 96%. In grade 11, the range widens just a bit to include 69% at the low end and 98% at the high end as it does in grade 12 with 65% and 96%. This is a reversal from Applebee, and perhaps marks increased attention by publishers to move away from traditional IRE type of questions; however, what is not clear is the extent to which these questions are text-based and require that students go back into the text for evidence for their responses. Given the high number of *personal connection* questions, it is likely that many of the authentic questions do not work toward a greater understanding of the text under study, so this increase may be more complicated that it first appears. As such, it is difficult to say whether this change is an improvement from what Applebee noticed in 1991.

The issue of text-based questions was taken up by Mihalakis (2010) during her examination of four grade 10 anthologies from the 2000s. Focusing attention on two units in each of the textbooks, short story and persuasive writing, Mihalakis was interested in both the coherence and ability of the units to assist students toward building conceptual understanding and the extent to which post-reading questions and tasks allowed students to develop their own text-based interpretations. The latter of these concerns is discussed here, as it directly relates to Applebee's work with questions as well as Bird's. Mihalakis first assessed the *interpretive potential* of the included text selections for each of the units, a necessary step when considering questions about texts as it is sometimes difficult to determine whether questions are recitation or authentic without considering what the text allows. She then coded all post-reading questions as *recitation, authentic nontext-based, authentic text-based,* or *authentic text-based treated as recitation in the TE*. *Recitation* questions are those, as also explained by Bird and Applebee, that have one correct response. A*uthentic nontext-based* questions are those to which there is more

than one possible correct response but whose answers come from outside the text under study, and a*uthentic text-based* are questions with more than one correct response that can be supported using evidence from the text. Questions that might be *authentic text-based* but only one possible response is offered in the teacher's edition were coded as *authentic text-based treated as recitation in the TE*.

Mihalakis's findings show that between 42% and 78% of the post reading questions for the two units across the four textbooks are *recitation* questions or *authentic-treated as recitation* questions. Conversely, between 22% and 58% of those questions were *authentic*; however, those which were *authentic text-based* questions accounted for only 0% to 29% of those post-reading questions, the lowest of all types of questions in all but two instances. These findings work against Bird's claims that improvements have been made with regard to authentic questions, as these numbers indicate a picture closer to that of Applebee, even as the textbooks are the most recent.

Mihalakis discusses the relationship between tasks and texts as she examines the extent to which the interpretive potential of the text may account for the low number of *authentic text-based* post reading questions. Her analysis reveals that the literary texts selected for these units overall have little interpretive potential, i.e. they exhibit little ambiguity in terms of themes or characters, contain familiar situations and language, discuss simple concepts or conflicts. She did find that when texts offered more complexity, then there were more authentic text-based questions provided. But these texts were few and far between, something about which Mihalakis comments: "I imagine such texts are intentionally excluded from textbooks as they are difficult, require stamina and perseverance, and would not easily lend themselves to questions that prepare students for standardized tests" (p. 114). This relationship was not seen as clearly with the

persuasive texts, even though most of the selections still did not offer great interpretive potential, something Mihalakis attributes to differences in purpose of these units. Because the units were working students toward their own persuasive writing, they were examining examples of effective such writing, and the authentic text-based questions asked of these selections tended to examining author's methods, rather than the ideas contained in the piece.

Though Mihalakis had additional guiding questions about coherence of the units, which haven't been discussed here, her work is the only study to directly take-on the relationship between texts and tasks included in literature anthologies as well as the rigor, though she does not use that word, of those texts and tasks, and as such it heralds the way to important research that needs to be done.

2.4.3 Conclusion

This section delineated the previous scholarship with regard to the contents of secondary ELA, with particular attention to the included texts and tasks. This research builds upon the previous section, which discussed the prominent position occupied by literature textbooks in English classrooms and the ways these are used by teachers in the classroom, and helps to illustrate the ways in which these anthologies represent the limits of the discipline for many of our teachers and students, and as such, how they function to apprentice students and teachers and become the dominant discourse about what counts in ELA. This current study took on these same questions with a particular eye to the genre of poetry, seeking to find out how the genre of poetry is represented by textbooks, what aspects of the disciplinary work are represented in textbooks, and what is being asked of students in order to discover who and what are represented and what skills are privileged by these volumes, as well as who and what are omitted and ignored.

2.5 CONCLUSION

As has been detailed in the previous sections, prior research about textbook use has revealed that even though their practice is varied, ELA teachers most often use textbooks as an integral part of their instruction, particularly for the texts and tasks with which to engage their students. Teachers new to the profession or less confident about their content knowledge are more apt to use the textbook more often and with more fidelity. Other research has shown that the texts and tasks included in the ELA textbooks are limited and limiting to students and their literacy development. Each of these areas have limited research, and with one exception. the genre of poetry has not been studied in terms of how the textbooks construct its representations via the discursive practices of texts and tasks. This study works to fill this gap and illuminate the ways in which the genre of poetry and the work of poetry are constructed by textbooks.

3.0 RESEARCH METHODS AND DESIGN

3.1 INTRODUCTION

In this section, I detail the methodology that provided the framework for the design of this study, the sample, the three phases of data collection, and how the collected data were analyzed. Also included here is a discussion about how the issues of validity, reliability, and generalizability were addressed in addition to marking the limitations of the study. As explained in chapter one, the purpose of this study was to examine how the work and the genre of poetry are currently being represented in the 10th grade literature anthologies of the "big three" textbook publishers. The three-part research question that guided the data collection and analysis was: How do the three most widely-used tenth grade literature anthologies are represent the genre and the work of poetry through:

- their space allocations for the genre of poetry and its text selections?
- their included poems and poets?
- their included tasks that direct the work in the genre and with its text selections?

3.2 RESEARCH METHODOLOGY: DOCUMENT ANALYSIS

The research methodology employed in this study was document analysis, which relies on the systematic evaluation and interpretation of documents in order to answer the research questions. The use of document analysis can serve a number of purposes, such as providing contextual, background, or historical information; guiding further research by surfacing additional questions for investigation; supplementing data gleaned from other methods; tracking the development or change over time; or supporting findings and corroborating evidence from different sources (Bowen, 2009). Though frequently used as a means of triangulation for qualitative or mixed-methods studies, document analysis can also be used as a stand-alone method, as it has been done in this particular study.

Frequently document analysis is subdivided into two types: quantitative, which is conducted via content analysis, and qualitative, which can take one or more of many methods of thematic analysis, such as semiotics, discourse analysis, interpretive analysis, conversation analysis, or grounded theory. Bowen (2009) suggests that document analysis is an iterative process that can use a combination of content analysis and thematic analysis, with the content analysis seeking to provide a large-grain picture from which the fine-grained thematic analysis can be used to bring the full representation into focus.

Although content analysis has historically been seen as the quantitative method of document analysis, there is disagreement about this dichotomous characterization. In fact, while they contain certain common factors, the definitions of content analysis are many and varied:

> Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication (Berelson, 1952, p.18).

> Content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages (Holsti, 1969, p.14).
>
> The general purpose technique for posing questions to a "communication" in order to get findings which can be substantiated….[T]he "communication" can be anything: a novel, some paintings, a movie, or a musical score – the technique is applicable to all alike and *not* only to analysis of literary materials (Carney, 1971, p. 52).
>
> Content analysis is a research technique for making replicable and valid inferences from data to their context (Krippendorff, 1980, p. 21).
>
> Content analysis is a summarizing, quantitative analysis of messages that relies on the scientific method (including attention to objectivity-intersubjectivity, a priori design, reliability, validity, generalizability, replicability, and hypothesis testing) and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented (Neuendorf, 2002, p. 10).

Neuendorf's (2002) stance that content analysis is solely a quantitative method is clear in her definition above as well as in one of her introductory statements, "Although some authors maintain that a nonquantitative (i.e. qualitative) content analysis is feasible, that is not the view presented in this book" (p. 14), and in her omission of Holsti's (1969) perspective from her text. Holsti problematizes the notion that content analysis must only be quantitative, something supported later by Carney (1971) and Krippendorff (1980), reminding that quantitative and qualitative methods are not dichotomous, that the research questions should drive decisions about data collection and analysis, and that both quantitative and qualitative methods should be used to support one another to enable the researcher to gain insight about the data.

What these definitions of content analysis, and others not cited above, do have in common with each other and with document analysis methodology are the requirements of objectivity, system, and generality. Objectivity and system work hand-in-hand, requiring the researcher to establish, make explicit, and consistently follow specific procedures and rules, rules that direct the categories to be used, the criteria for placement in each category, and the process by which such placement is carried out. The third requirement, however, is what separates

content analysis from the creation of indices, for example, because there must be a theoretical purpose driving the process since the goal of content analysis is to answer specific research questions. As Holsti explains, "Purely descriptive information about content….is meaningless until it is related to at least one other datum….Thus all content analysis is concerned with comparison, the type of comparison being dictated by the investigator's theory" (1969, p. 5). In this way, then, content analysis abides by the foundational requirements of all scientific inquiry, but documents are the subject of study.

The content analysis employed here was both quantitative (e.g., frequency counts of poet's gender, word counts of poet's biographical information, line counts of poems) and qualitative (e.g., open coding of the poem topics advanced by the textbook or constant comparative coding of poetry content of the tasks or apriori coding of the task type) in order to answer the research questions. This methodology was appropriate since such analysis allowed for a systematic review of textbooks to gain an understanding of the ways in which poetry as a genre and its work were represented therein. In this way then, the textbooks count as "social artifacts" (Atkinson & Coffey, 1997) that can provide information and insight as well as provide a way to track change from earlier studies that utilized content and document analysis.

3.3 SAMPLE

3.3.1 The Literature Anthologies

The sample for this study was the most recent teacher editions of the tenth grade literature anthologies from the most widely adopted textbook publishers: *Glencoe Literature: Course 5*, published by McGraw-Hill (Wilhelm, Fisher, Chin, & Royster, 2010[3]); *Holt McDougal Literature: Grade 10 Common Core Edition*, published by Houghton Mifflin (Applebee, Allen, Burke, Carmine, Jago, Jimenez, Langer, Marzano, McCloskey, Ogle, Olson, Stack, & Tomlinson, 2012[4]); and *Prentice Hall Literature: Grade 10 Common Core Edition*, published by Pearson Education (Wiggins, Anderson, Ball, Blau, Brozo, Buehl, Cummins, Daniels, Feber, Fu, Gallagher, Hollie, Leu, Scieszka, Vaughn, & Wixson, 2012[5]).

The tenth grade level was chosen for several reasons. The first of these was that tenth grade is generally the last high school grade at which the literature anthology is organized by genre. Because this study was concerned with the manner in which the genre of poetry and its instruction were represented, using anthologies organized by genre provided me with a more comprehensive picture of how the publisher conceived of the genre. Both *Prentice Hall Literature* and *Glencoe Literature* anthologies are organized by genre and include a separate poetry section. Prentice Hall includes only two other poems total in other sections of the textbook, and Glencoe includes only four additional in other sections. In contrast, though *Holt*

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[3] For the remainder of this document, this textbook will be referred to as Glencoe or Glencoe McGraw Hill rather than by the editors' names for clarity's sake and to conserve space.

[4] This textbook will be referred to as Holt or Holt McDougal for the remainder of this document for the reasons stated above.

[5] This textbook will be referred to as Prentice Hall for the remainder of this document for the reasons stated above.

McDougal Literature is not organized by genre, it does have one section devoted specifically to poetry, which contains about half the total number of poems included in the textbook, and also includes about that same number of poems sprinkled throughout some of its other sections.

The second reason for choosing tenth grade anthologies was that during eleventh and twelfth grade, students have the option of moving into Advanced Placement (AP), dual enrollment, or other more selective courses. At tenth grade, even if students are in different levels of English (e.g., honors, college prep, general), these courses generally use the same district adopted textbook, which is not the case once students opt into an AP course, for example; therefore, tenth grade is possibly the highest high school grade at which most of the courses and students use the same textbook for instruction. In this way, then, the poems and tasks contained in the tenth grade anthologies would seem to impact the greatest number of students.

Finally, the third reason that the tenth grade textbooks were chosen for study was to extend and be able to talk comparatively to some earlier research, specifically Applebee's 1991's comprehensive examination of high school anthologies as well as Reynolds's 1987 study of poetry in high school literature textbooks and Mihalakis's 2010 study of short fiction and persuasive writing in the tenth grade texts.

3.3.2 Poems, Poets, and Tasks

This study focused on the poem, poets, and tasks included within each of the three tenth grade textbooks, including those that appear within the poetry section of the anthologies as well as those that appear in other sections, such as other genre (Prentice Hall and Glencoe) or topic (Holt McDougal). Data collection and analysis were designed to study characteristics of each of these three components as well as the space allocations for each in the three anthologies.

3.4 DATA COLLECTION AND ANALYSIS

Three phases of data collection and analysis were conducted for each of the anthologies and are described in detail below. This study met Holsti's first two requirements for content analysis, objectivity and systematicity, because there were clear procedures that are explained below and that governed all data collection and analysis. In terms of generality, this study worked to make comparisons to earlier research examining anthology texts and authors (Applebee, 1991; Bird, 2005; Lynch & Evans, 1963), tasks (Applebee, 1991; Bird, 2005; Lynch & Evans, 1963; Mihalakis, 2010), and poetry instruction (Reynolds, 1987), guided by the theoretical framework of academic tasks as was detailed in chapter two.

3.4.1 Phase One: Space Allocations

The purpose of phase one was to collect quantitative information about the space allocations of poetry and distributions of space for the other genres for each anthology in the sample. Like Applebee (1991), data collection focused on counts of (1) total number of pages per volume, (2) number of pages per genre, (3) number of text pages per genre, (4) number of pages per text selection, (5) number of instructional apparatus pages per genre, (6) number of poets, (7) number of poems, and (8) number of tasks for the poems.

The data were collected in an Excel spreadsheet that was later converted to SPSS. The data were then analyzed via descriptive statistics for each textbook separately and all three textbooks combined. The results are presented in prose and graph forms in Chapter 4, with raw data tables included in Appendix C, and compared to the previous findings of Lynch and Evans (1965) and Applebee (1991) where appropriate. The data collection and analysis of phase one

enabled discussion about how poetry compares to the other genres in terms of number of selections and pages.

3.4.2 Phase Two: Poems and Poets

The purpose of phase two was to collect quantitative and qualitative information about the characteristics of the included poems and their poets for each anthology. For this phase, 128 poems were analyzed: 40 from Glencoe, 51 from Holt, and 37 from Prentice Hall. Data collection began by noting the following for each poem: (1) textbook, (2) page numbers, (3) poem number of lines, (4) excerpt or full text, (5) number of pre-reading, post-reading, and total number of questions, (6) poet image type, (7) poet image size in square inches, and (8) poet bio length in number of words. Data collection continued for each of the following characteristics: (1) poem date, (2) poem form, (3) poet age and status, (4) poet gender, (5) poet race/ethnicity, (6) poet place of origin, residency, or identification, (7) poet literary period, school, or movement, and (8) poem topic. Each of these coding categories is explained in the sections that follow.

Holsti (1969) provided clear guidelines for the creation of the categories to be used in content analysis; categories should (1) reflect the purposes of the research, (2) be exhaustive, (3) be mutually exclusive, (4) be independent, and (5) be derived from a single classification principle. The characteristics included in this phase reflect the purpose of this phase of data collection, as I was interested in describing the poems and poets chosen for inclusion, thereby satisfying Holsti's first requirement. Additionally, these are independent in that none influences coding in another, and they are also all single classification principles, meaning that neither is a subcategory of another. Specific coding categories for each of the characteristics are explained in more detail below.

Data collection for these characteristics of each poem and poet followed a two-step process. The first step was to note for each poem/poet the characteristics as identified within the information provided by the textbooks. The second step was to record for each poem and poet as many of the characteristics that were not addressed by the textbook as possible, using outside autobiographical or biographical sources such as a poet's own website, the Academy of American Poets (http://www.poets.org), the Poetry Foundation (http://www.poetryfoundation.org), Poets and Writers (http://www.pw.org), Library of Congress (http://www.loc.gov), http://www.poemhunter.com, http://www.biography.com, and similar reputable online and offline sources. This second stage helped to fill in the gaps that may have existed in what was provided by the textbooks about the poems and their writers, and it also allowed for comparison between what is known about the via outside sources and what was included in and, perhaps more importantly, excluded from the provided information within the textbooks in an effort to help make inferences about how the genre of poetry was characterized by the information provided about the poems by the textbooks.

Other studies of high school literature anthologies have used some of the above noted characteristics for analysis. The most widely analyzed has been race/ethnicity (Agiro, 2009; Applebee, 1991; Bird, 2005; Hansen, 2005; Harwood, 1993; Mikkelson, 2009; Rojas, 2010), followed by gender (Agiro, 2009; Applebee, 1991; Bird, 2005; Hansen, 2005; Mikkelson, 2009), and then place (Applebee, 1991; Harwood, 1993). The characteristics of *literary period/movement/school* and *age* were added specifically for this study as they provide additional information about the poets chosen for inclusion in the anthologies.

The data were collected in an Excel spreadsheet that was later converted to SPSS. The data were then analyzed via descriptive statistics for each textbook separately and all three

textbooks combined. Additional analysis was done via cross-tabulations to see relationships between two categories. Because of the small sample size, correlations were not appropriate for this analysis. The results are presented in prose and graph forms in Chapter 5, with raw data tables included in Appendix D, and compared to the previous findings where appropriate.

3.4.2.1 Poem date.

The exact or approximate year of composition or publication was entered for each poem. Publication years were then coded in ranges, using a slightly revised version of Applebee's (1991) date ranges as the basis. These categories were both exhaustive and mutually exclusive, as no one poet could have been placed into more than one publication range, and all poets were placed into one of the categories, satisfying Holsti's remaining two requirements: Pre 17th Century, 17th Century, 18th Century, Early 19th Century (1800-1850), Late 19th Century (1851-1899), Early 20th Century (1900-1950), Late 20th Century (1951-1999), and 21st Century (After 2000).

3.4.2.2 Poem form or type.

The categories for this characteristic were noted using open coding based on the information provided by the textbooks only. Poems without any noted form were coded simply as poem (P). Outside information was not used for this category because of main interest here was the ways in which the textbooks characterized these texts, rather than to see the totality of forms included. These categories also conformed to Holsti's requirements for category design in content analysis.

3.4.2.3 Poet age and status.

Status (living or deceased), year of birth, and year of death if applicable were entered for each poet, and the spreadsheet calculated the present age of the author or, for authors who are deceased, the age at death. Ages were coded in age ranges: 0-20 years, 21-40 years, 41-60 years, 61-80 years, 81+ years, and not specified. These categories were both exhaustive and mutually exclusive, as no one poet was placed into more than one age range, and all poets were placed into one of the categories, satisfying Holsti's remaining two requirements.

3.4.2.4 Poet gender.

Each poet was described according to their gender identification as female, male, or not specified, which are the categories also used by Hansen (2005). Previous studies used only female and male (e.g., Agiro, 2009; Bird, 2005), but Hansen's were preferred as they satisfy the requirement of being exhaustive in addition to being mutually exclusive.

3.4.2.5 Poet race/ethnicity.

The categories for this characteristic were borrowed from Applebee (1991) for comparison purposes and are as follows: Asian, Black (includes African American; Applebee's original category was only African American, but I have revised it to be broader to include those who may not be American), Latino/Hispanic, Native American, White, and not specified. Other content analysis studies used different categories not applicable here, such as Hansen (2005) who was examining American literature anthologies and therefore only had American categories, Bird (2005) who did not include Native American, and Agiro (2009) who used a more detailed breakdown, one that went beyond the scope of this study. Applebee's categories were deemed detailed enough but also allowed for direct comparison to his earlier findings. If a poet was

associated with more than one race/ethnicity, he/she was coded here with his/her primary association if applicable; if not he/she was coded as not specified. These also met the additional requirements of category design as they are exhaustive, with the inclusion of the other category, and are mutually exclusive as well.

3.4.2.6 Poet place of origin, residency, or identification.

The categories for this characteristic were also borrowed from Applebee (1991) for comparison purposes, although one additional was included. The categories were Asia, Australia and New Zealand (this category was not originally included by Applebee), Central and South America, North America, Russia and Eastern Europe, United Kingdom, Western Europe, and not specified. If a poet was associated with more than one region, he/she was coded here with his/her primary place of association if applicable; if not he/she was coded as not specified. Again, these categories met the additional requirements of category design.

3.4.2.7 Poet literary period, school, or movement.

The categories for this characteristic were created using open coding (Charmaz, 2002; Strauss & Corbin, 1998), using the information provided in the textbook only. In terms of placing poets into the literary period, school, or movement, poets were coded within the one they are most closely associated. As coding began it became clear that very few if any poets were identified as belonging or being associated with any particular literary period, school, or movement, so this category was eliminated from the remaining coding and analysis.

3.4.2.8 Poem topic.

Finally, the topic of each poem that was advanced, suggested, highlighted by the introductory material, images, and tasks included with the selection in the textbook was coded using open coding (Strauss & Corbin, 1998). Two independent coders coded each poem for the apparent topic. Once all the poems were coded, emergent categories across all of the poems were reviewed, and the final set of codes was refined and then applied to the poems: beauty, growing up, human rights, identity, isolation, love, mortality, nature, possibility, resilience, truth, and war. Such categories were mutually exclusive as well as exhaustive, and inter-rater agreement for the topics was 92.9%.

3.4.2.9 Conclusion.

Phase two examined the included poems and poets to enable discussion about what and whom counts as poetry within the dominant discourse of poetry as represented by these textbooks. It also made visible any patterns of that inclusion, such as were poems more likely to be included that were written prior to 1960, such as were included women poets more likely to be a of particular race or a particular age, were minority poets more likely to included if they were from particular regions or write about particular topics. Likewise, such an analysis also enabled discussion of what poets or groups of poets have been excluded from these anthologies, such as those who are part of the hip hop movement, for example. If indeed textbooks work to apprentice teachers to the discourse of poetry, then it is important to examine both the affordances and the limitations of that apprenticeship when it comes to who gets selected for inclusion in the dominant discourse provided by the textbooks, especially when we know that teachers, already anxious about the genre, rarely move outside the safety of the anthology when selecting poems for study.

3.4.3 Phase Three: Tasks

The purpose of phase three was to collect information about the characteristics of each task or question about poetry or about the included poems that was included in the student and teacher edition of each of the three textbooks. Tasks that were included were those that appeared in the student editions as well as those that were included and intended for instruction with all students in the teacher editions. It should be noted that certain kinds of tasks or questions were excluded from study. These excluded tasks were those appearing in differentiation boxes in the teacher's editions, either for struggling or advanced learners, as well as post-reading tasks concerned only with disconnected vocabulary or grammar instruction that may have been loosely connected to the poem under study. For this phase, 1783 tasks were analyzed: 753 from Glencoe, 572 from Holt, and 438 from Prentice Hall. Each of the tasks was coded to collect information and enable discussion about the nature of the work of poetry as was represented by the included tasks.

To begin phase one, all of the poetry tasks included in the student and teacher editions of the textbooks were entered into an Excel file along with the provided answers from the teacher edition. These tasks included all introductory tasks about the genre of poetry and all of the pre-reading and post-reading tasks included for each of the poems and sets of poems. Tasks that were comprised of multiple parts were subdivided as needed to ensure that each task represented a single, discrete task for coding and analysis; these tasks could have appeared as a set of subtasks in the textbook or could have appeared as one task, but that actually contained multiple parts.

Information about each task was noted in separate fields in the spreadsheet. This included identifying information, such as (1) textbook, (2) section, (3) page number, (4) question number for section, (5) poem and poet if the question was about a text or a set of texts, and (5) task and answer labels from the textbook. Coding for additional descriptive characteristics, such as (1)

student or teacher edition, (2) pre-reading or post-reading, (3) intertextuality, (4) response type, and (5) grouping and connectivity was also entered. A summary of the categories, codes, and definitions for these additional descriptive categories can be found in Appendix B, and task connectivity is explained in more detail in the following section.

In addition to these identifying and descriptive categories, each task was also coded for three additional categories: (1) task type, (2) kind of task, (3) poetry content. Two independent coders each coded 100% of the tasks for each qualitative category. Specific coding categories for each of the characteristics as well as intercoder reliability percentages are explained in the following sections.

The characteristics included in this phase reflected the purpose of this phase of data collection, as I was interested in describing the tasks included for each of the poems, thereby satisfying Holsti's first requirement. Additionally, these were independent phases of coding in that none influenced another, and they were also all single classification principles, meaning that neither was a subcategory of another.

The data were collected in an Excel spreadsheet that was later converted to SPSS. The data were then analyzed via descriptive statistics for each textbook separately and all three textbooks combined. Additional analysis was done via cross-tabulations to see relationships between two categories. Because of the small sample sizes, correlations were not appropriate for this analysis. The results are presented in prose and graph forms in Chapter 6, with raw data tables included in Appendix E, and compared to the previous findings where appropriate.

3.4.3.1 Task connectivity.

Cumming-Potsvin (2007), Lucking (1976), Mihalakis (2010), and Smith (1985) all discuss the importance of task sequencing in building knowledge and conceptual coherence in order to move

students from shallow understand to deeper knowledge. Applebee (1991) also examined task "connectivity," using three codes: Discrete, which were stand-alone tasks that were completed in isolation; part of a set, where were tasks that were included together in a set and asked for similar things but that did not build on one another; and finally cumulative, which were tasks that did build from earlier tasks, in other words the earlier tasks prepared students to do the later work which extended their understanding. Both Applebee (1991) and Mihalakis (2010), who used Applebee's codes in her study and then open coding, found that tasks could be reordered or removed with little effect, meaning that sequencing was not being used in a purposeful way to facilitate and build student understanding. Frequently tasks sequences were simply mirrored a chronological movement through the poem.

This current study planned to looked at sequencing in two ways, using both Applebee's codes as well as open coding to determine patterns in task sequencing for the textbooks. The first sequence that was examined was sequencing of subtasks in tasks with multiple parts, whether those subtasks were delineated by the textbook or by the researcher as part of data collection. The second sequence that was examined was the sequencing of post-reading tasks for each poem. It became clear that there was no pattern of sequencing within or across the textbooks, so this second phase of analysis was abandoned; therefore, tesults in Chapter 6 detail the findings for task connectivity, but not sequencing.

3.4.3.2 Task type.

The task coding was derived and adapted from earlier research on tasks in textbooks (Applebee, 1991; Bird, 2005; Mihalakis, 2010) and in instruction (Keefer, Zeitz, & Resnick, 2000; Nystrand & Gamoran, 1991). Two aspects of task type were tracked in this category: text-based or not, and open or not.

Tasks that were designated as text-based were those that were answerable by using evidence from the text under study. Task coded as non-text-based were tasks that could not be answered with evidence from the text; such questions were frequently speculative in nature or move beyond the text under study to students' personal experience or the world at large or rely on background knowledge not contained within the text.

Tasks designated as open, also called "authentic" (Applebee, 1991; Bird, 2005; Nystrand & Gamoran, 1991), were tasks for which there were multiple possible responses supportable from evidence from the text under study. Closed questions, also called "recitation" (Applebee, 1991; Bird, 2005; Mihalakis, 2010; Nystrand and Gamoran, 1991) were those for which there was only one possible correct response. These tasks generally asked students to recall or paraphrase information from the text, and were used frequently as a test of students' comprehension. In this current study, the third category of *open treated as closed* was used to track instances where a question was truly an open one, but because of the answers provided in the teacher edition of the textbook was portrayed as a closed question with only one correct and acceptable response.

For this study, seven task types codes were used, representing the various combinations of the two aspects: *text-based open (TO), text-based closed (TC), text-based open treated as closed (TOC), non-text-based open (NO), non-text-based closed, non-text-based treated as closed (NOC), and not eligible for coding (X).* These seven categories were mutually exclusive and exhaustive, as is required when conducting a content analysis. A summary of the codes, definitions, and examples for this category can be found in Figure 2[6].

[6] Unless otherwise noted, all examples of tasks in Figures 2, 3, and 4 are from the Glencoe textbook. Samples from all three textbooks for each category are included in Chapter 6.

Code	Definition	Example
Non-text-based closed (NC).	The task has only one correct response, but that response is not grounded within the text under study. Previous researchers did not code for such tasks. This category was included here to ensure that all possible types of tasks were accounted for.	What do these examples of spondees have in common linguistically? *(Answer: They are compound nouns.)* (Prentice Hall, p. 628)
Non-text-based open (NO).	The task allowed for multiple correct responses, but the answers were not supportable by using evidence from the text under study. Mihalakis (2010) also accounted for this type of task in her study of textbooks.	To what would you compare someone you love or the emotions of love itself? Respond to this question in your journal. (p. 487)
Non-text-based open treated as closed (NOC).	The task would have been coded as open, though the answers were not supportable by using evidence from the text, but it was treated as closed based by the answer provided in the teacher edition.	What might this tell you about the poet's reason for writing the poem? *(Answer: The poet wants to give the gift of immortality.)* (p. 489)
Text-based closed (TC).	The task can be answered from the text under study, but there is only one correct response; in other words, these are recitation questions. Earlier researchers made no distinction between recitation questions that were text-based (here coded as TC) and those that are non-text-based (here coded as NC).	Read line 13. How many stressed syllables are in each foot? (p. 488)
Text-based open (TO).	The task can be answered in multiple acceptable ways by using evidence from the text under study. Previous researchers (Applebee, 1991; Bird, 2005; Nystrand & Gamoran, 1991) have called this kind of task "authentic" but did not differentiate between text-based and nontext-based. Mihalakis (2010) does differentiate between "authentic text-based" (here coded as TO) and "authentic nontext-based" (here coded as NO).	How does this expression of love compare with the speaker's expression of love in "Shall I Compare Thee to a Summer's Day?"? (p. 489)
Text-based open treated as closed (TOC).	The task would have been coded as text-based open, but it was treated as closed based on the answer provided in the teacher edition. Mihalakis (2010), drawing from Keefer et. al. (2000), differentiated "recitation" from "authentic text-based treated as recitation in the teacher edition."	This poem in generally considered a powerful and fervently romantic love poem. How does this poem also connect to nature and everyday occurrences? *(Answer: The poem recognizes the losses that time will bring, but it has found a way to keep love alive.)* (p. 489)
X	The task was the presentation only of a prior completed task and was, therefore, not eligible for coding for this category.	Invite groups to share their modernized versions of the poem. (p. 488)

Figure 2: Task type code definition and examples

To test for validity, two independent coders coded 100% of the tasks for this category. Each coder first completed 20-25% of the tasks and then they met with the researcher to discuss any discrepancies and revise coding as needed. The coders then continued to code the remaining tasks, and again met to discuss and revise any discrepancies, and then the process was completed for the next textbook. The final intercoder agreement percentages for this category for each of the three textbooks were 95.35% for Glencoe, 97.7% for Holt, and 95.17% for Prentice Hall.

3.4.3.3 Kind of task.

The coding for this category was derived and adapted from earlier research on tasks in textbooks (Applebee, 1991) and was intended to classify the kind of thinking asked of the students in order to complete the task. Applebee used just four possible codes: recall or paraphrase, analyze or interpret, apply or relate, and create. For this study, three additional codes were added to Applebee's codes after a preliminary survey of the data, resulting in seven possible task type codes: *analyze/interpret (AI), apply/relate (AR), create (C), evaluate (E), metacognition (M), recall/paraphrase (RP)*, and *not eligible for coding (X).* These seven categories were mutually exclusive and exhaustive, as is required when conducting a content analysis. A summary of the codes, definitions, and examples for this category can be found in Figure 3.

Code	Definition	Example
Analyze or Interpret (AI)	The task asked students to identify parts and examine the relationships to one another or deduce intended meanings and motives.	How does this expression of love compare with the speaker's expression of love in "Shall I Compare Thee to a Summer's Day?"? (p. 489)
Apply or Relate (AR)	The task asked students to identify relationships to their life, ideas, or experience or to social, literary, or historical contexts.	Do you think that a poem would make a good token of affection? Why or why not? (p. 489)
Create (C)	The task asked students compose an original story, poem, or drama, or rewrite or extend the selection, or create examples, sentences, paragraphs using methods studied (e.g., figurative language).	Have [students] work together to write a modern language "translation" of [Shakespeare's] poem. (p. 488)
Evaluate (E)	The task asked students to judge the usefulness or effectiveness of the poem or methods of an author.	How effective is the author's use of enjambment? Explain and support your response. (p. 485)
Metacognition (M)	The task asked students to reflect on or analyze how they learned during a previous task.	How does [your] paraphrase help you understand the poem? (p. 747)
Recall or Paraphrase (RP)	The task asked students to locate information in the text or paraphrase parts of the text.	Read line 13. How many stressed syllables are in each foot? (p. 488)
X	The task was the presentation only of a prior completed task and was, therefore, not eligible for coding for this category.	Invite groups to share their modernized versions of the poem. (p. 488)

Figure 3: Kind of task code definition and examples

To test for validity, two independent coders coded 100% of the tasks for this category. Each coder first completed 20-25% of the tasks and then they met with the researcher to discuss any discrepancies and revise coding as needed. The coders then continued to code the remaining tasks, and again met to discuss and revise any discrepancies, and then the process was completed for the next textbook. The final intercoder agreement percentages for this category for each of the three textbooks were 94.68% for Glencoe, 98.76% for Holt, and 95.86% for Prentice Hall.

3.4.3.4 Poetry content.

Coding for this category was centered on the poetry content being given attention in each of the tasks. Initial coding originated from the instrument created by Reynolds for her 1987 study of

high school literature anthologies approved for adoption in the state of Virginia during 1985. Reynolds developed her instrument based on Aristotelian principles and broke down the study of poetry into three facets: practical criticism, which includes analysis of the structures of meaning and sound; literary history; and aesthetic appreciation. After additional review of the data, it was determined that there was too much possible overlap in Reynold's codes, and the coding scheme underwent significant revision before the final coding by the independent coders.

For this study, six poetry content codes were used: *literary history, literary elements, literary techniques, oral reading of poetry, none*, and *not eligible for coding (X).* Sub-codes to further distinguish the content on which the task was focused were generated through open and constant comparative coding. All of these codes were mutually exclusive and exhaustive, as is required when conducting a content analysis. A summary of the codes, subcodes, definitions, and examples for this category can be found in Figure 4.

Code	Subcode	Definition	Example
Literary History (H)	Definition or purpose of genre of poetry (HDP)	The task content is focused on defining the genre or the purpose of the genre.	On a sheet of paper, write your own definition of what poetry is. (Holt, p. 768)
	Forms, genres, or literary periods or movements (HFGPM)	The task content is focused on the forms of poetry in general, the genre of poetry in comparison to prose, or a literary period or movement.	How is the sonnet structured? (p. 490)
	Poet beliefs, experiences, biography (HPBEB)	The task content is focused on the poet's beliefs, experiences, or biography and how those might have impacted their writing.	Does Shakespeare say anything about his own love fading? (p. 488)
	Poet motives, intentions, purpose, style (HPMIPS)	The task content is focused on the poet's motives for the choices made in the writing, the poet's intentions or purpose, or the poet's style.	Why might Shakespeare have chosen to use personification? (p. 490)
Literary Elements (E)	Plot, conflict, resolution (EPCR)	The task content is focused on literary elements related to narrative: plot, conflict, and resolution.	What does the speaker do after finding the meadow mouse? (p. 545)
	Setting (ES)	The task content is focused on the literary element of setting.	What do "crabgrass" and "dandelions" contribute to the setting of "Woman with Kite"? (p. 529)
	Speaker or other characters (ESC)	The task content is focused on the literary element of speaker and character.	Who might the speaker of this poem be? (p. 489)
	Tone or mood (ETM)	The task content is focused on the literary elements of tone and/or mood.	How might the mood, or general feeling, of each poem affect the way that you read it? (Prentice Hall, p. 692)
	Theme, main idea, message (ETMIM)	The task content is focused on the literary element of theme, main idea(s), and/or message implied by the poem.	This poem in generally considered a powerful and fervently romantic love poem. How does this poem also connect to nature and everyday occurrences? (p. 489)

Figure 4: Poetry content code definition and examples

Figure 4 (continued)

Code	Subcode	Definition	Example
Literary Techniques (T)	Diction, word choice, dialect (TDWC)	The task content is focused on the literary technique of diction and word choice.	Explain that Shakespeare's sonnet contains examples of archaic language that may be confusing to modern readers. Organize students in small groups, and have them work together to write a modern language "translation" of the poem. (p. 488)
	Line breaks, white space, punctuation, capitalization, sentences (TLSPCS)	The task content is focused on the literary techniques of line, stanza, punctuation, capitalization, and sentence.	How effective is the author's use of enjambment? Explain and support your response. (p. 485)
	Structure or organization (TSO)	The task content is focused on the literary technique of structure and organization.	The rhymed couplet of a sonnet often presents a conclusion to the issues or questions discussed in the three quatrains, or four-line stanzas, preceding it. What is the effect of the couplet in the Shakespearean sonnet you have just read? (p. 490)
	Figurative language (TFL)	The task content is focused on more than one literary technique of figurative language or a figurative language technique other than the subcodes.	What symbols are contained in the haiku? (p. 520)
	Figurative language – imagery (TFLI)	The task content is focused on the figurative language literary technique of imagery.	Each of Ise's tanka focuses on a central image that she describes. What is the central image in each poem? (p. 522)
	Figurative language – metaphor or simile (TFLMS)	The task content is focused on the figurative language literary techniques of metaphor, simile, or other comparison.	What two things in the speaker comparing? (p. 489)
	Figurative language – personification (TFLP)	The task content is focused on the figurative language literary technique of personification.	With a classmate, discuss the use of personification in "Shall I Compare Thee to a Summer's Day?" Work together to find three examples of personification. (p. 490)
	Sound devices (TSD)	The task content is focused on more than one sound device or a sound device other than the subcodes.	What do you notice about the poem's sound when you hear it read? (p. 470)

Figure 4 (continued)

Code	Subcode	Definition	Example
Literary Techniques (T)	Sound devices – alliteration, assonance, consonance (TSDAAC)	The task content is focused on the sound devices of alliteration, assonance, and/or consonance.	How does "Woman with Kite" use alliteration? (p. 469)
	Sound devices – onomatopoeia (TSDO)	The task content is focused on the sound device of onomatopoeia.	What is the onomatopoeia in Emily Dickinson's poem? (p. 592)
	Sound devices – rhyme (TSDR)	The task content is focused on the sound device of rhyme.	What is the rhyme scheme of this sonnet? (p. 490)
	Sound devices – rhythm or meter (TSDRM)	The task content is focused on the sound device of rhythm or meter.	Read line 13. How many stressed syllables are in each foot? (p. 488)
	Sound devices – repetition (TSDRE)	The task content is focused on the sound device of repetition.	What does the repetition of eat and bowed help the author to stress? (p. 565)
Oral reading (OR)		The task content is about delivering an effective oral reading of a poem.	How would you present the poem "O Captain! My Captain!" to convey the speaker's intense emotions? Record a dramatic reading of Whitman's poem to play for the class. (p. 472)
None (N)	None – other media (NOM)	The task content is not about poetry. The task's focus is on another media, such as art or music.	How realistic is the scene? Cite details that show whether or not the composition is fully articulated. (p. 489)
	None – personal response (NPR)	The task content is not about poetry. The task's focus is on the student's response, reaction, prediction, connection, feelings, opinion, beliefs, or experiences.	To what would you compare someone you love or the emotions of love itself? Respond to this question in your journal. (p. 487)
	None – summary, paraphrase, restate (NSPR)	The task content is not about poetry. The task's focus is on the act of summarizing or paraphrasing but not in the service of any other content.	Paraphrase "Ode to My Socks." (p. 502)
X		The task was the presentation only of a prior completed task and was, therefore, not eligible for coding for this category.	Present your findings to the class. (p. 484)

To test for validity, two independent coders coded 100% of the tasks for this category. Each coder first completed 20-25% of the tasks and then they met with the researcher to discuss any discrepancies and revise coding as needed. The coders then continued to code the remaining tasks, and again met to discuss and revise any discrepancies, and then the process was completed for the next textbook. The final intercoder agreement percentages for this category for each of the three textbooks were 90.57% for Glencoe, 91.54% for Holt, and 91.72% for Prentice Hall.

3.4.3.5 Conclusion.

Phase three examined the tasks included in the textbooks, drawing on Doyle's theory of academic tasks, seeing them as discursive practices in order to understand how they represent the dominant discourse about the work of poetry in these volumes. By examining these tasks, we can understand what opportunities for students are enabled by these textbooks and learn what counts, and also what doesn't count, as the work of the genre, although it is important to acknowledge, of course, that instruction is created by the symbiotic relationship among text, task, and pedagogy, the latter of which is not something taken on by this current study. By examining all the characteristics of the tasks, including the types of questions included, the kind of thinking that is required by tasks, the poetry content that they take up, and the ways in which they are sequenced, discussion was enabled about what is privileged, what is advanced as work with and in the genre of poetry by these textbooks. Additionally, patterns, correlations, omissions, and marginalization were illuminated which helped to develop an understanding of the opportunities for learning afforded to the students and teachers by these anthologies. Since we know teachers rely on textbooks, particularly where they are lacking or less confident about their own content knowledge, as they are with poetry, the analysis of phase one is important as it will bring to light

the limits of the textbooks and how they create and represent the dominant discourse about the genre.

3.5 RELIABILITY AND VALIDITY

Krippendorff (1980) provides three types of reliability applicable to content analysis: stability, reproducibility, and accuracy. Stability, also known as intra-observer reliability, is the weakest form of reliability when used alone and is a design that asks for a coder to code the same data set at two different times, allowing for inconsistencies to be examined. Reproducibility, also known as inter-observer reliability, is a stronger form and uses multiple coders to code the same data set independently to illuminate inconsistencies. Accuracy, which is the strongest form of reliability, compares coding of the data set to some known standard.

For the purposes of this study, the second type of reliability was utilized, which enabled the review of any inter-observer inconsistencies. As the researcher, I trained two independent coders to each code 100% of the qualitative categories during phase one. Where discrepancies arose, coders worked to come to agreement and consideration was given as to whether revisions to the coding scheme were needed. When agreement could not be reached, the researcher made the final coding choice. This procedure ensured that the whole data set was coded twice, meeting the goal of 90% inter-observer reliability as recommended by Miles and Huberman (1994). The inter-observer agreement is detailed in Table 2 below.

Table 2: Inter-observer reliability

	Glencoe	Holt	Prentice Hall
Kind of Task	95.35%	97.7%	95.17%
Task Type	94.68%	98.76%	95.86%
Poetry Content	90.57%	91.54%	91.72%
Poem Topic	95.0%	94.1%	91.9%

As has been discussed earlier in this chapter, careful attention has been paid to Holsti's (1969) guiding principles for designing categories for content analysis as well as to using categories from previous research where applicable. Because of these measures and because the data collection tools and the categories will be reviewed by a panel of experts prior to being put into use, I believe I have worked toward addressing the issue content validity through the design of the study.

3.6 LIMITATIONS AND DELIMITATIONS OF THE STUDY

This study may have a number of limitations over which I, as the researcher, have no control. These may include but are not limited to the following issues:

- Many teachers will not use the entire collection of poems and tasks from any given textbook. In this way, then, this study may offer a more complete analysis of the poets, poems, and tasks than will be the typical exposure by teachers and students.
- Though we know that teachers do rely on textbooks in their instruction, not every teacher uses only the textbook for text selections or tasks as they may supplement with additional materials that may provide a more comprehensive view of the genre of poetry and its instruction that supplied by the literature anthology.

- Not all students in the United States will be exposed to one of these three English textbooks.

This study has been designed within the following confines:

- The sample for this study will be limited to the three most widely used textbook publishers for use in English classes in the United States. It should be noted that these are not the only three publishers who produce textbooks for classroom use; however, as these three publishers hold the majority of the market, I do believe an examination of the contents from these three publishers will enable me to understand the scope of the field.
- The sample for this study will be limited to the tenth grade level literature anthology from each of the three publishers. Though other studies have also used textbooks from other content areas and other grade levels, focusing on the tenth grade is appropriate for a study of the genre of poetry. That being said, future research would be necessary to determine if there are grade-level differences in how the genre and work of poetry are represented by the anthologies.
- The sample for this study will be limited to the most recent editions of those tenth grade level literature anthologies. It should be noted that many districts are not currently using the most up-to-date editions; however, since these new texts are labeled as Common Core State Standards (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010) aligned, they were chosen as having the greatest potential to meet the new demands and key shifts of the CCSS, with particular attention to text-based tasks.

- This study focuses only on the genre of poetry, and while comparisons will be made to task types on earlier research on other genres (e.g., short stories and persuasive writing), conclusions are limited to this particular genre and may not be applicable to others.
- This study cannot and does not seek to make claims about the enacted or taught curriculum of poetry in teachers' classrooms. The goal is to describe the way poetry as a genre and the work of poetry are represented, and in that way it represents the intended or possible curriculum by the included poets, poems, and tasks. Further research should be undertaken to examine what is actually happening in classrooms where these textbooks are used.

4.0 PHASE ONE FINDINGS: ALLOCATIONS OF SPACE

4.1 INTRODUCTION

This study was designed to enable an understanding about how the genre of poetry was represented by textbooks, and the phases of data collection and analysis were directed by the three-part research question. The purpose of this chapter is to detail the findings related to the first part of the research question: How do the three most widely-used tenth grade literature anthologies are represent the genre and the work of poetry through their space allocations for the genre of poetry and its text selections? Findings are presented in prose and graph formats, with data tables in Appendix C, and where applicable, the findings of previous research are discussed and compared to the current findings. This section begins with an overview of the organization for each anthology, with particular attention to the poetry sections, before moving on to the findings of phase one.

The Glencoe textbook is organized into units by genre: short story, nonfiction, poetry, drama, legends and myths, genre fiction, and consumer and workplace documents. The poetry unit is divided into three parts, each of which is focused on a separate theme. Part one's theme is "The Energy of the Everyday," part two's is "Loves and Losses," and part three's is "Issues of Identity." Each part is comprised of two or three pages of introductory information about the theme and about some aspects of the genre of poetry. This introduction is then followed by the

poems that are contained within that thematic section. The materials for each poem include a "Before you read" section, which provides biographical information for the poets and some skills preview, which is followed the poem with some embedded questions. Each poem's section closes with a page of questions separated by types, such as "Respond and Think Critically," "Literary Elements," "Reading Strategy," or "Writing." At the end of the three parts, there is a "Writing Workshop," a "Speaking and Listening Workshop," and an "Assessment" section, which contains a test.

The organization of the Holt textbook differs from Glencoe in that it is not organized by genre. Instead its organization is based on the work of English language arts in sets of three units. The first three chapters are "Literary Elements" and take on plot, setting, and mood; character development; and narrative devices. The second set is entitled "A World of Ideas" and contains units on theme, author's purpose, and argument/persuasion. The third set of three chapters, "Authors' Craft," focus on the language of poetry, author's style and voice, and history, culture, and the author. The final units are focused on "World Classics" and contain Greek tragedy and medieval romance, *Julius Caesar*, and research. Although there are a handful of poems sprinkled in some of the other units, the bulk of them are contained in "The Language of Poetry" unit. This unit begins with a fairly substantial introductory section and then organizes small groups of poems into sections around overarching questions, such as "what is our place in nature?" or "what if you couldn't fail" or "what animal reminds you of yourself?" Each group begins with some preview of skills as well as biographical information about each of the writers. Then each poem is included along with embedded questions, and at the end of the group of poems is an "After Reading" section of questions with such headings as "Comprehension," "Text

Analysis," and "Text Criticism." The unit ends with a "Practice and Apply" section as well as a "Writing Workshop," and "Assessment."

The Prentice Hall anthology, like Glencoe, is organized by genre into six units: fiction and nonfiction, short stories, nonfiction, poetry, drama, and themes in literature. Each of these units is centered on a big question; for the poetry unit, that question is "Does all communication serve a positive purpose?" The unit starts, like the other two textbooks, with some introductory material about the big question and the genre of poetry along with some independent practice. The unit is then divided into four sets of two collections of poetry texts, each of the two collection in one set focuses on the same skills and concepts, but one collection is less complex than the other. As with the other textbooks, each set begins with some introductory material previewing the skills and situating the selections within the big question as well as biographical information about each author. Like Holt, each of the poems in the collection is presented along with embedded questions and then at the end of the poems there is an "After You Read" section containing tasks with such headings as "Literary Analysis," "Reading Skill." At the end of the first pair of text collections, there is a "Performance Task" section that provides writing and speaking/listening tasks that pertain to the texts in that section. The unit concludes with a "Writing Workshop," "Vocabulary Workshop," "Communications Workshop," and a "Cumulative Review," which contains a multiple-choice assessment followed by additional performance tasks.

4.2 PAGE AND TEXT SELECTION ALLOCATIONS

As was detailed in Chapter 3, data collection and analysis for the first phase was focused on the allocations by the three textbooks for the genre of poetry and necessarily how that space allocation compared to those of the other genres and to previous findings, specifically Lynch and Evans (1965) and Applebee (1991). For the purposes of this study, instructional apparatus refers to any pages containing introductory information as well as pages containing instructional questions or tasks, unit assessments; in this way, the instructional apparatus contains all pages included in the student edition that were not part of the table of content, appendices, or indexes, since those were not numbered as part of the main textbook. This does differ from Applebee, who included appendices and indexes in his findings.

Table 3 in Appendix C shows the complete picture about page allocations by genre as well as how the total pages were broken down by pages for text selections and pages for instructional apparatus; this table is separated by genre, as well as by textbook to enable cross genre and cross anthology comparisons. Additionally, where applicable, findings of Lynch and Evans (1965) and Applebee (1991) are included for additional comparison purposes. As a whole, these textbooks show a fairly significant increase in overall size as compared to both Lynch and Evans (1965) and Applebee (1991). For Lynch and Evans, the mean number of pages per volume was 702. For Applebee it had grown to 917, a 31% increase since 1965. These three anthologies range in size from 1163 to 1365 pages, and their mean of 1263 is a 38% increase from Applebee and a 80% increase from Lynch and Evans. For Applebee, those 917 pages were split just about evenly, with half being text pages and half being instructional pages. In these current textbooks, that split ranges for 40%/60% for Glencoe, 47%/53% for Holt, and 51.5%/48.5% for Prentice Hall. Overall, it seems that while the textbooks have grown in size, much of the growth has been

in additional instructional apparatus rather than additional pages of texts for study, something that both Lynch and Evans and Applebee counseled against in their recommendations.

As is highlighted in Figure 5, the genre of poetry is allocated the least number of pages of all the genres and for all the textbooks, with between just 12% and 14% of the total volume pages. Alternatively, fiction and informational/nonfiction are awarded the greatest amount of space in terms of pages – fiction at 44% and 37% respectively for Glencoe and Holt, and informational/nonfiction at 43% for Prentice Hall and 30% for Holt. Allotments for drama, even though all three of the textbooks contained the complete versions of both *Julius Caesar* and *Antigone*, were fairly consistent across the three anthologies at just 15% to 19%.

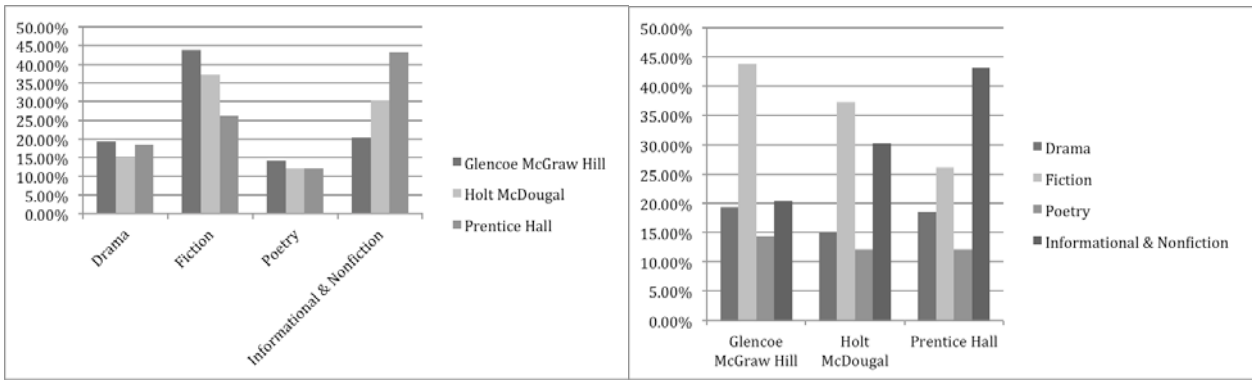

Figure 5: Genre total pages as percentage of volume total pages

Since looking at total pages per genre only tells part of the story, Figures 6 and 7 show the allotted text pages and instructional pages for each genre as a percentage of the total volume pages. The results shown in Figure 6 are fairly consistent with the overall total pages for each genre described above. Text pages that contain poetry make-up just 3%-4% of the total pages for each of the three textbooks, and drama is next with about 12% for all three. As above, there is something of a mix for information/nonfiction and fiction, which varies depending on the textbook; for Glencoe these genre are at 13% of the total pages for fiction and about 12% for

informational, which is just about equivalent to its drama allotment. On the other hand, both Holt and Prentice Hall have allotted a little over 20% of the total number of pages to fiction, and 13% or 14% respectively to informational. With some slight variation, these figures compare pretty well to Applebee's (1991) findings with regard to average allotment of pages of texts in his set of anthologies. Fiction still takes up the greatest percentage of pages at about 26%, followed by drama at 11%. Interestingly, he found poetry to have a somewhat higher allocation, at about 7%, almost twice as the current anthologies, and it is actually greater than for the informational/nonfiction genre, which he found to be about 6%. As a result of this comparison, it is clear that poetry has dropped since 1991 in terms of the amount of space afforded to it in all of the three anthologies.

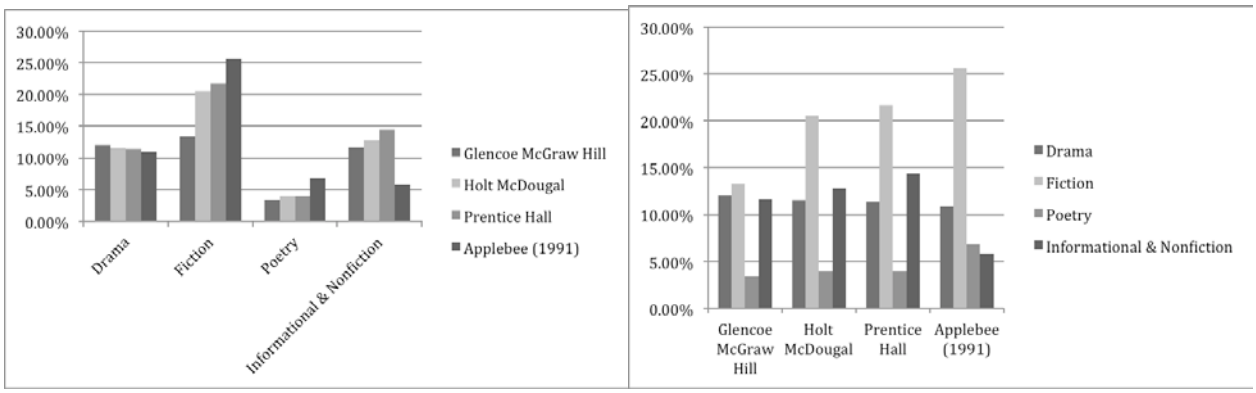

Figure 6: Genre text pages as percentage of volume total pages

Looking at the breakdown of the instructional pages allotted for each genre as percentages of the total volume pages, it is interesting to note that poetry does not seem to be the least represented in terms of allotted space. The total instructional apparatus pages for drama comes in at 6% or 7% for all three anthologies, with poetry having a slightly larger presence at 11% for Glencoe and 8% for both Holt and Prentice Hall. Again there is wide variation for the

space afforded to the instructional ages of genres of fiction and informational/nonfiction, spanning from 4% to 31% for fiction and 9% to 29% for informational; Holt shows somewhat of an evenness in terms of instructional materials the two genre, whereas Glencoe privileges fiction and Prentice Hall privileges informational.

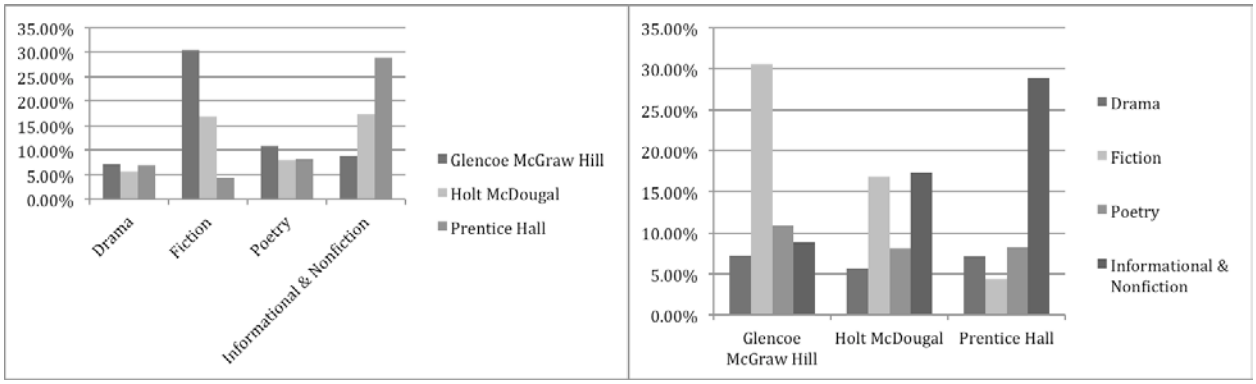

Figure 7: Genre instructional pages as percentage of volume total pages

Figure 8 provides another perspective on the space allotments per genre by examining way in which the text pages are afforded to each genre from the total text pages per volume. This is also something that Lynch and Evans (1965) and Applebee (1991) examined, so comparisons can be made between the current results with their findings. Again, poetry occupies the least space, with about 8% of all the text pages each of the three textbooks. Drama is next with a mean of about 23% for all three, then informational at a mean of 28%, and finally fiction at about 40%. There is some slight variation among the textbooks for the genres other than poetry and informational, with drama having a range of 20% (Holt) to 30% (Glencoe), and fiction between 33% (Glencoe) and 44% (Holt), with Prentice Hall somewhere in between.

These findings do stand in contrast to those of both Lynch and Evans (1965) and Applebee (1991). Lynch and Evans's findings showed poetry at 55% of the total text pages, then informational at 23%, followed by fiction at 20%, and finally drama at 3%. Applebee found

fiction as 52%, drama as 22%, poetry as 14%, and informational as 12%. For fiction, this means that the text space allotted for fiction texts has risen between Lynch and Evans and Applebee and then receded somewhat since 1991 to remain fairly significant at 40%. Drama shows a significant jump from 3% in 1965 to 22% 1991, but has remained consistent since then at 23%. Space for informational texts shows first a decrease from 23% in 1965 to about 12% in 1991, but then a resurgence to 28% in 2015. Finally, what can be seen from these earlier findings is distinct downward trend for the percentage of text pages allotted to poetry texts, plummeting from 65% in 1965 to 14% in 1991 to just 8% in 2015.

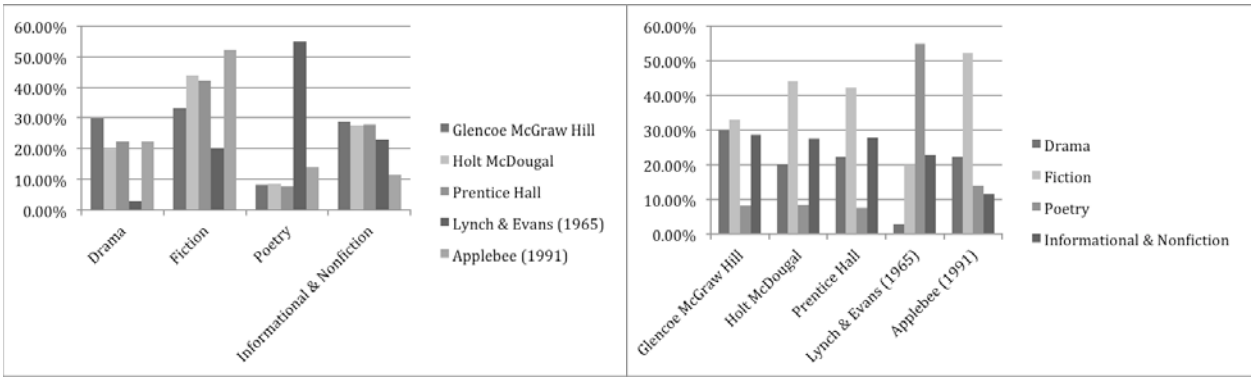

Figure 8: Genre text pages as percentage of volume text pages

Figure 9 provides a look at the instructional pages allotted to each genre out of the total instructional pages in each volume and shows trends similar to the discussion of Figure 7. Again, drama and poetry are afforded the least instructional pages consistently across all the textbooks with means of 12% and 17% respectively, and fiction and informational receive the most, with variation among textbooks, with a mean of third of the instructional pages each.

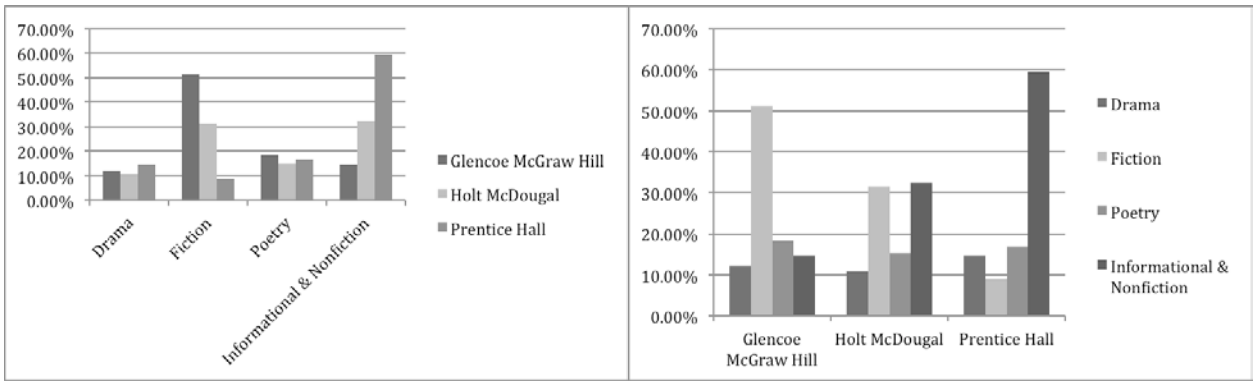

Figure 9: Genre instructional pages as percentage of volume instructional pages

Figure 10 shows the results at a finer grain size, taking on the distributions of text and instructional pages among the total pages for each of the genres. The first clustered bar graph shows these distributions across the three textbooks. Here is it easy to see relative consistency with how each of the textbooks distribute the page allotments for drama at about 60% text pages to 40% instructional pages. Likewise, there is similar consistency with regard to poetry, with a means of about 30% text pages to 70% instructional pages. Again, there is wide variety among the textbooks with regard to fiction and informational genres which is masked by looking at the means of 50%/50% for fiction and 40%/60% for informational. Total pages for fiction in Glencoe are distributed as 30% texts to 70% instructional and in Prentice Hall as 83% texts to 17% instructional. The same disparity, though less dramatic, shows up for informational, with Glencoe having a 57% text to 43% instructional split, and Prentice Hall a 33% texts to 67% instructional split.

The second clustered bar graph in Figure 10 shows the trends for the distributions across the textbooks. What's interesting to note is all the textbooks have fewer instructional pages than pages of text for drama and more instructional pages than pages of text for poetry. No such clear pattern emerges for fiction or informational, except that if a textbook has more text pages and fewer instructional pages for one of these genre, the other genre takes the reverse pattern.

Inherent differences among the genre might account for such patterns, as the included plays in the textbooks are relatively long, while poetry texts are short but possibly contain a lot to discuss, and different forms of fiction and informational texts vary widely, which might account for the variety seen across the anthologies.

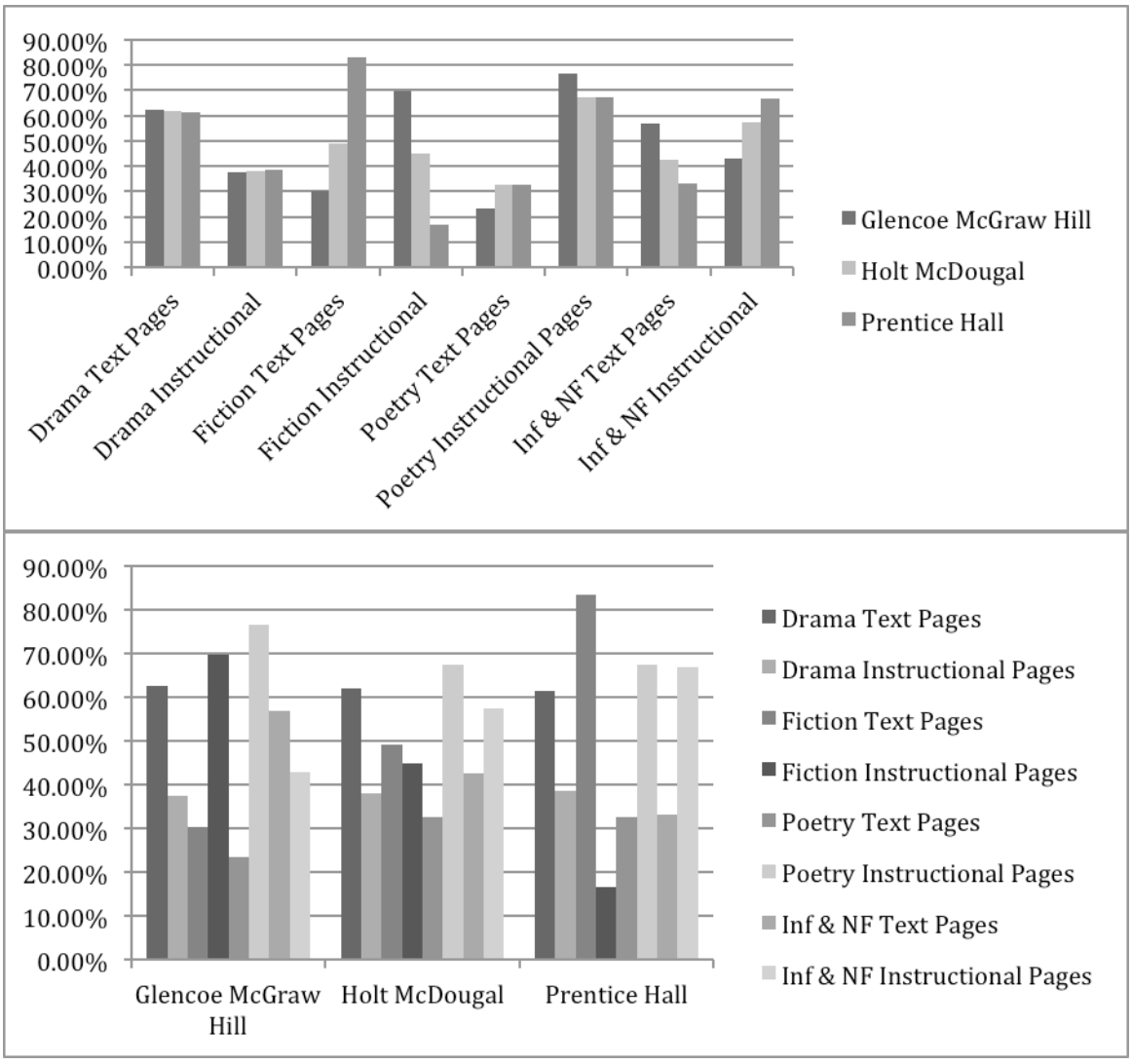

Figure 10: Percentages of genre text and instructional pages per genre total pages

Page allocations are only one factor in determining the space affordances to the genre, as the number of text selections provided another facet of the picture (see Table 7 in Appendix C). Overall the three anthologies included a mean of 147 different text selections: Glencoe contained 124, Holt 161, and Prentice Hall 156. These numbers are consistent with the findings of Lynch and Evans's (1965) 148 and Applebee's (1991) 124. However, the way in which the different genres are represented within those total numbers varies among the different anthologies as well as among the previous researchers. Drama texts made up between 3% and 6% of all text selections for the textbooks. Fiction showed some variety across the three volumes with 20% for Prentice Hall, 23% for Holt, and 36% for Glencoe. Likewise did informational with 52% for Prentice Hall, 42% for Holt, and 26% for Glencoe. However, overall for all three textbooks, those two genre accounted for 60%-72% of all the text selections in the volumes. Poetry texts were consistently about 32% for Glencoe and Holt, but dropped to 22% for Prentice Hall.

As is also shown in Figure 11, these numbers stand in contrast to the previous findings of Lynch and Evans and Applebee. In Lynch and Evans's findings, poetry was 53% of all the text selections, informational was 20%, fiction was about 18%, and drama was about 3%. For Applebee, poetry was 58%, fiction was 27%, informational was about 13%, and drama was 2%. In their findings we see consistency for poetry and drama and that interchangeability for fiction and informational, but what is also clear is the extent to which the place of poetry has dropped with regard to the percentage of the text selections included in the textbooks. What these data show is that while the textbooks have remained fairly consistent with regard to the number of text selections included for study, both the number of poetry selections and their percentage of the total has dropped about 30% even since 1991. This also stands in contrast to Lynch and

Evans' suggestion that the anthology remain comprised of at least 50% poetry texts, as what we see here instead are volumes with 22% to 30% poetry.

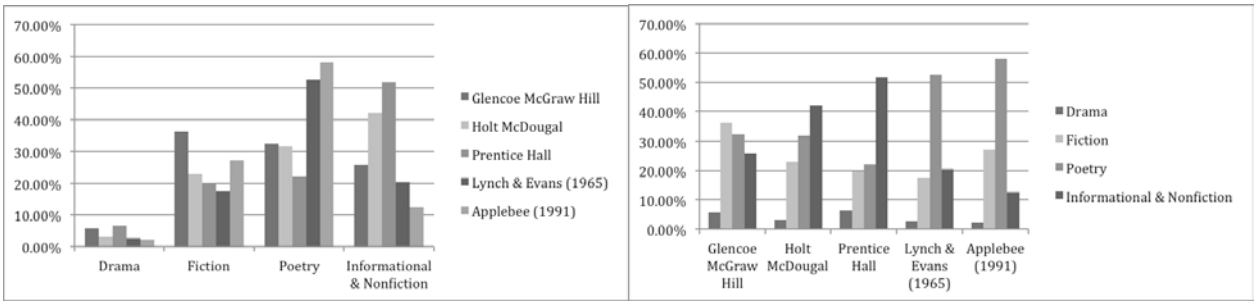

Figure 11: Genre text selections as percentage of volume total text selections

A final piece of the allotment puzzle is the mean number of pages per text selection, in other words, how long are the text selections on average for the different genres. As shown in Figure 12, mean page lengths for the three textbooks revealed that drama averaged about 23 pages per selection, though it is important to note that a mean here is somewhat misleading as all the anthologies contained two full length plays – *Antigone* and *Julius Caesar* – along with one-to-five page excerpts of other works. For fiction, the mean length was about six pages, and for informational it was three pages. For poetry, the mean length varied from one page to one-and-a-half pages. In comparison, Applebee (1991) drama to be an average of 37 pages, fiction to be ten pages, informational to be about three pages, and poetry to be about one page. All genres except poetry have decreased in mean length, and poetry's increase is so slight, rising from .9 to 1.0, 1.1, or 1.5 for Glencoe, Holt, and Prentice Hall respectively that it seems insignificant. What is interesting is that for drama, fiction, and informational, the number of text selections rose, and the average length decreased. For poetry, the number of selections dropped significantly, and the average length stayed the same at about one page per poem.

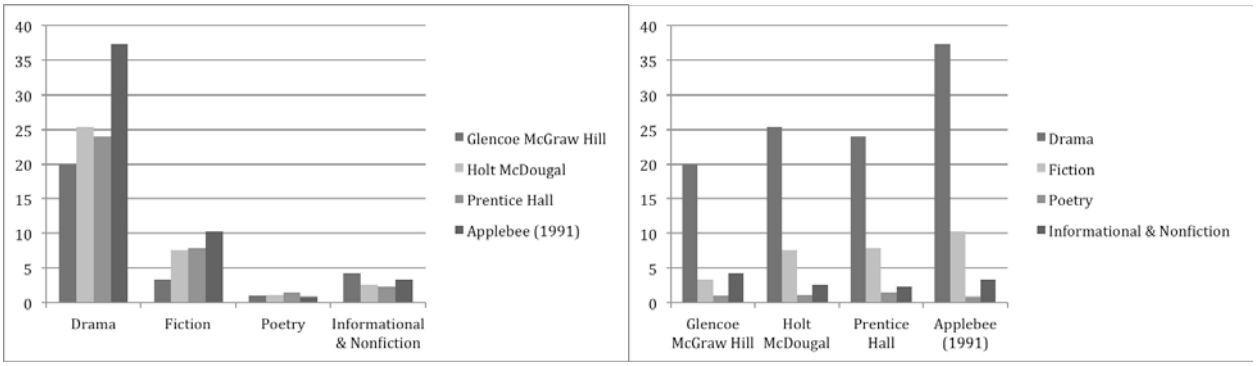

Figure 12: Mean number of pages per genre text selection

This section provided the findings with regard to the allocations and distributions by genre in each of the textbooks and also how they compared to previous research. Overall, these findings suggest that poetry is afforded least amount of space in terms of pages for these volumes, and this represents a significant decrease from the earlier findings of Lynch and Evans and Applebee. In the final sections of this chapter, global information about the the poems, poets, and tasks will be detailed before synthesizing the large-scale picture of the place of poetry in terms of space afforded in these tenth grade anthologies.

4.3 POEMS, POETS, AND TASKS

A more detailed analysis of these poems and poets follows in Chapter 5 and seeks to answer the second part of the research question. Here, however, the purpose is to complete the large grain size picture of these volumes before moving onto more fine-grained work.

Tables 8 and 9 in Appendix C provide a quick snapshot of the included poems and poets in each of the anthologies. The number of poems included for study in each textbook ranged from 37 in Prentice Hall to 40 in Glencoe and to 51 in Holt, for a total of 128 across all the

volumes. In terms of the percentage of those poems that were unique to that textbook, an average of about 90% were not included in either of the other two volumes. Each textbook contained only a handful of poems - 3 for Glencoe, 5 for Holt, and 5 for Prentice Hall – that appeared in at least one of the other textbooks, and of those combined, there were seven different poems that appeared in more than one anthology. There was only one poem, Shakespeare's "Sonnet 18" ("Shall I Compare Thee To A Summer's Day"), that appeared in all three textbooks. In the end, there was a total of 121 unique poems across the three textbooks.

Table 9 in Appendix C provides some general information about the writers of those included poems. Glencoe included 29 different poets, with eight of them having more than one poem included. Holt contained 43 poets with just seven having more than one text, and Prentice Hall showcased 35 different poets, and only two for who its pages contained more than one poem. In terms of being unique to each anthology or common to more than one, Glencoe had 11 and 18 respectively, Holt had 23 and 20, and Prentice Hall had 18 and 17. Overall, there were 23 poets who were included in more than one textbook – about one-third - and there were a total of 52 other poets who were unique to the textbook in which they appeared – about two-thirds. Chapter 5 provides additional detail about the perceived tenth grade poetry canon, delineating which writers and poems were common to more than one or all three anthologies. This section was to preview the number of selections and the writers that were included for study.

Finally, Table 10 in Appendix C provides an overview of the included tasks in each of the anthologies. As with the poems and poets, a detailed analysis of the tasks appears in Chapter 6 and works to respond to the third part of the guiding research question. Chapter 3 discussed how the tasks were identified, sectioned into discrete tasks if needed, and coded for many dimensions. For Glencoe, there were 753 poetry tasks; for Holt, the number is 568, and Prentice

Hall is 435. The average number of tasks per poem ranges from 12 for Holt and Prentice Hall to 19 for Glencoe.

4.4 CONCLUSION

The purpose of this chapter was to provide the findings related to the first part of the research question and was concerned with examining the space allocations for poetry, and poetry as it compared to other genres. As has been detailed above, these three textbooks show an increase in overall size, jumping from Applebee's average of 907 pages to an average of 1263 pages, an increase that results from more pages of instructional apparatus and some additional, though shorter, texts. In terms of poetry more specifically, we see that poetry texts and instructional material make up only 13% of the total number of those many pages, that poems themselves make up only 4% of that with the accompanying apparatus the other 9%. Poems comprise only 8% of the total number of text pages, even though they make-up one-fifth or one-third of all text selections, and even though that number is a drop of almost 30% from the numbers found by Applebee in 1991 and Lynch and Evans in 1965. As a result, poetry is allotted the least real estate in all three of these textbooks.

The next chapter takes up the second part of the research question and examines in much more detail the included poems and poets that make up that 4% of the total pages of these enormous volumes.

5.0 PHASE TWO FINDINGS: POEMS AND POETS

5.1 INTRODUCTION

The purpose of this chapter is to detail the findings related to the second part of the research question: How do the three most widely-used tenth grade literature anthologies represent the genre and the work of poetry through their included poems and poets? As explained in more detail in Chapter 3, the categories of analysis include the following: poem type, form, or genre; poem date of publication; poet age and status; poet gender; poet race/ethnicity; poet region of origin, residency, or identification; and poem topics. Coding was attempted for the poet literary period, school, or movement; however, all three of the textbooks rarely provided this kind of information about the poet's association, so this category was removed from the analysis as it did not yield any helpful information. For each aspect of the poems and poets for which data were collected and analyzed, findings are presented in prose and graphic formats, with data tables in Appendix D, and where applicable, compared with the findings of previous research. Additionally, the discussion includes some cross comparisons of poet demographics and poem topics with poet demographics.

5.2 POEM TYPES, FORMS, OR GENRES

Coding and analysis was conducted to examine how the textbooks indicated the types, forms, or genres of the included poems. For this analysis, only the identification provided by the textbooks was used, rather than bringing in outside information about the forms of the included poems. This was done for this category because this study is interested in understanding how poetry is being represented by the textbooks, about what is being conveyed about the genre of poetry and what counts as a poem to the teachers and students who use these volumes. The results are detailed in Table 11 in Appendix D and shown graphically in Figure 13. What becomes readily apparent is that for both Glencoe and Holt, identification of the poems by their form or type happened less than half of the time. In these cases, the included text selection was called simply "poem" about 53% for both textbooks. For these volumes, of the remaining poems that were identified as having a particular form, the two most common types were free verse with 10% and 14% respectively and lyric with 13% or 8%. Prentice Hall breaks this pattern with the percentage of unidentified poems dropping to just 5%, with lyric at 46%, narrative at 27%, and sonnet and tanka both at about 11%.

As is shown in Figure 13, of all the possible poetic forms[7], across all three of these textbooks, only ten different forms are named, and the only forms that get mentioned in all three are lyric and sonnet. Blank verse, haiku, imagist, and prose poem appear in only of the textbooks, with the remaining forms of ballad, free verse, narrative, and tanka appearing in just two.

[7] e.g., abecedarian, acrostic, anagram, anaphora, aubade, ballad, blank verse, blues poem, bop, canto, cento, cinquain, concrete, dirge, doggerel, dramatic monologue, ekphrasis, elegy, epic, epigram, epistle, epitaph, free verse, found poem, ghazal, haiku, imagist, limerick, lyric, narrative, ode , panegyric, pastoral, prose poem, renga, rondel, rondeau, sestina, slam, song, sonnet, tanka, tercet, terza rima, triolet, and villanelle

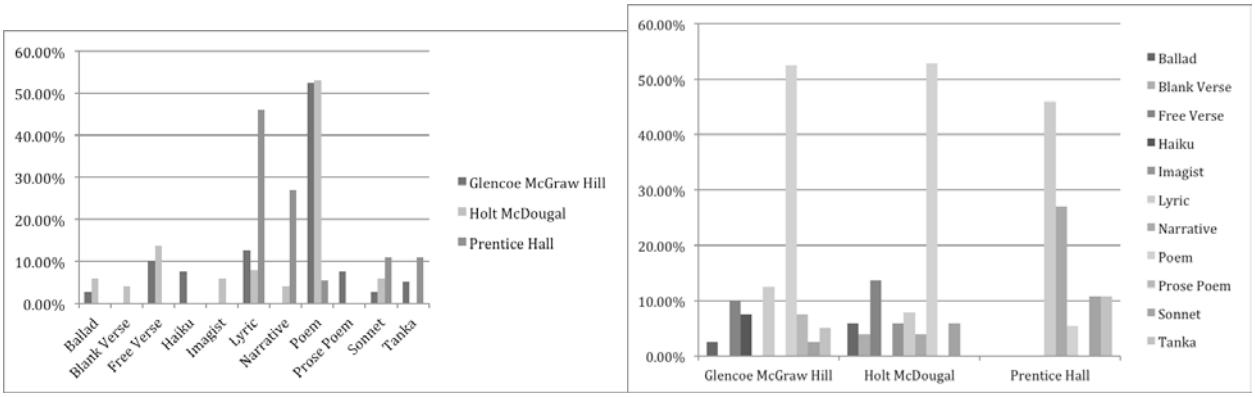

Figure 13: Poem form, type, or genre

5.3 POEM DATE OF PUBLICATION OR COMPOSITION

The coding and analysis of the poem date or publication or composition was implemented in order to determine the age range of the included poems. Textbooks rarely included mention of even an approximate date for the poems; for all three textbooks combined, only eight of the 128 poems included such information. This information was determined by outside sources, as was explained in Chapter 3, and the results appear in full detail in Table 12 in Appendix D. For all three textbooks, the greatest percentage of included poems were from the late 20th century (1951-1999) and when combined with the percentage from the early 20th century (1900-1950), accounted for about two-thirds of all the poems for each volume. The remaining third were dispersed in the earlier years, with the 19th century more heavily weighted than 18th century or earlier.

Figure 14 shows graphically the distribution of poems by date in two ways: first by date range and textbook, and then by textbook and date range. The graphs make apparent the heavy weighting of 20th century poems, and also shows that both Glencoe and Holt also included 21st

century as well, whereas Prentice Hall does not. It is important to note, however, that since the findings from this study are only for tenth grade, it may be that poetry may be differently represented in other grades separately or collectively.

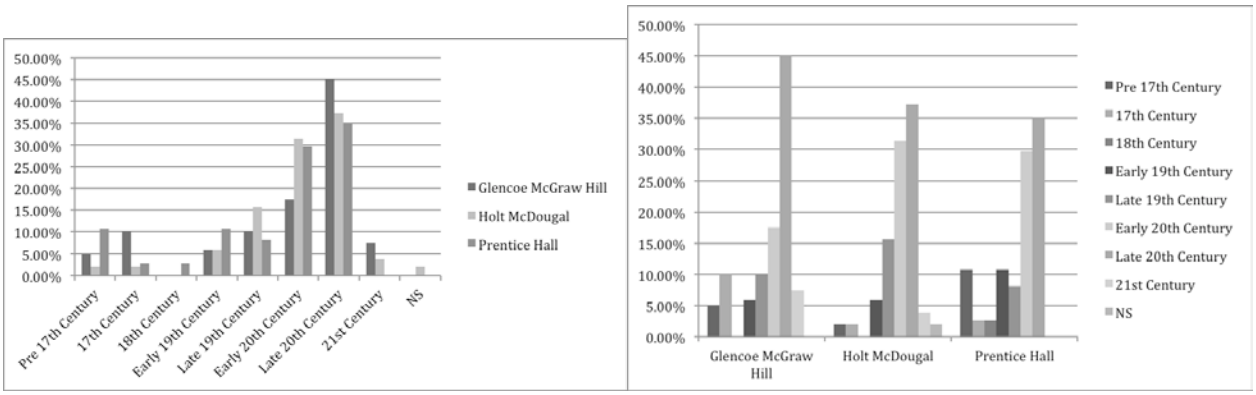

Figure 14: Poem date of publication or composition

In comparison to earlier findings, Lynch and Evans (1965) found that 75% of the poems were from the 20th century and the remaining 25% were from earlier. In 1991, Applebee saw a shift, with 20th century at about 50% and the other half from earlier than 1900. The trend in these three textbooks shows a reversal of sorts back to Lynch and Evans, as the numbers indicate about two-thirds to three-quarters of the included poems were from the last 115 years. Additionally, the late 20th century poems are more likely to be dated before 1990 than after, at a ratio of about three to one. Finally, though these textbooks were published a decade into the 21st century, only five total poems are included from that time, and Prentice Hall does not contain any.

5.4 POET AGE AND STATUS

All three textbooks regularly provided, with very few exceptions, the birth (and death, if applicable) dates of the included poets as part of the biographical material provided prior to the work with their poems. Where none was provided, again outside sources were consulted to fill in the missing information, and then as explained in Chapter 3, the data was coded into age ranges and also analyzed for the living status. Table 13 in Appendix D shows the results of the age analysis for all three textbooks separately and then combined.

As can be seen in Figure 15, the most common age of poets in all three anthologies was 61-80 years of age, accounting for half of the included poets for Holt and a little more than half for Glencoe and Prentice Hall. When combined with the percentages of those poets who were over 80 at the time of publication, or the time of their death prior to publication, poets younger than 61 account for only about 30-35% of all poets for all textbooks. Only six poets across all three volumes were between 21 and 40 years of age at publication or death prior to publication.

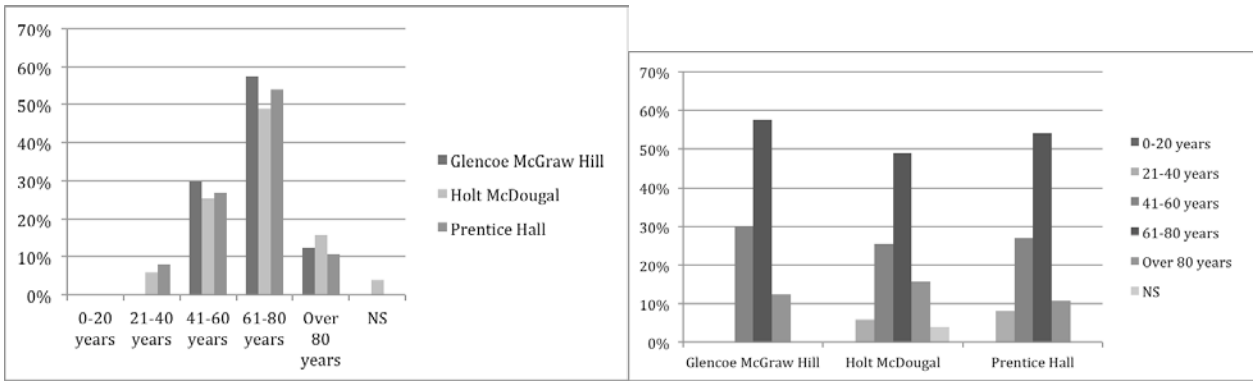

Figure 15: Poet age

With regard to the living status of the included poets, as can be seen in Table 14 in Appendix D as well as in Figure 16, poets selected for inclusion are more likely to be deceased than living. For Glencoe and Holt, this ratio is about three to one, and for Prentice Hall jumps to four to one.

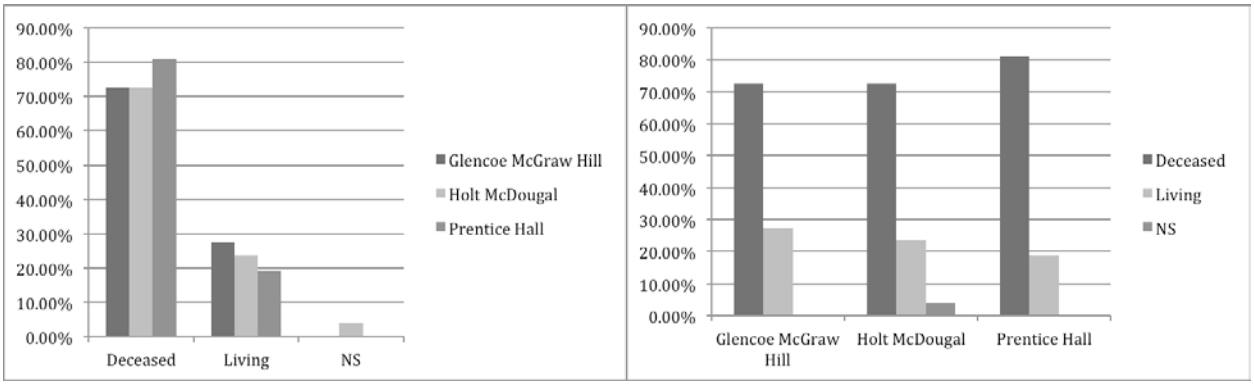

Figure 16: Poet status

Table 15 in Appendix D shows the cross-tabulation for the poets by their age and living status. Not surprisingly, the most likely included poet for all three textbooks is one who was 61-80 years of age and deceased, and the second most likely is one who was 41-60 and deceased. Also for all textbooks, the least likely poets to be included are those who are living and under 41 years of age or over 80 years of age. The second least likely were poets who were living and between 41 and 6- years of age. Additionally, what is interesting is that for anthologies that included poets 40 years old or younger, these poets were deceased.

5.5 POET GENDER

The result of the breakdown of gender identification among the included poets is shown in Table 16 in Appendix D and is shown graphically in Figure 17. Applebee's 1991 study revealed that about 71% of the included authors, not just poets, were men. In the current analysis, there is a range among the three textbooks with regard to the percentage of men included: Holt contains 51% male poets, while Glencoe's are about 63% male, and Prentice Hall has about 68%. Though Prentice Hall's distribution closely mirrors Applebee's, the other two texts show a slight shifting of the balance, pushing to a three to 1 or almost two to 1 ratio. What is clear in these findings is the pattern that male poets make up at more than half of all the included poets in these anthologies.

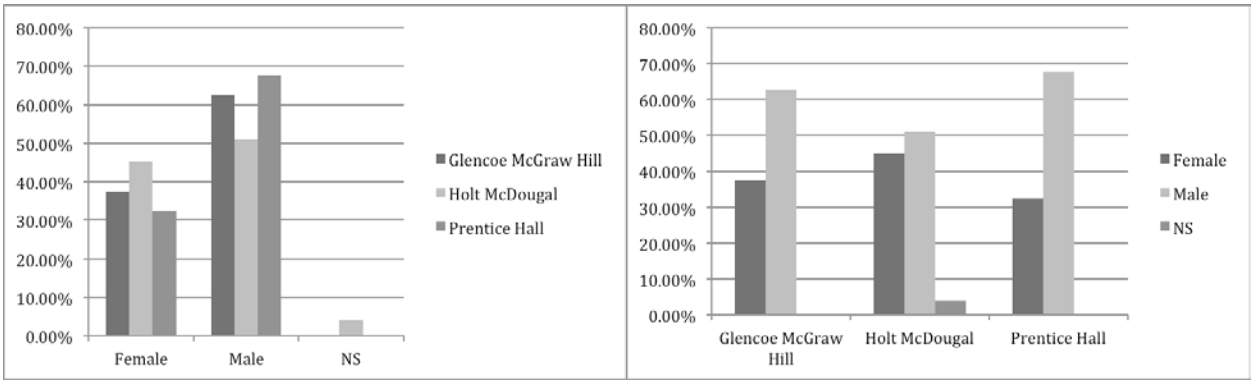

Figure 17: Poet gender

Table 17 in Appendix D shows the results of cross-tabulation of poets by age ranges and gender. For all three textbooks, the findings indicate that about a third of the included poets are likely to be males over 60 years old. This is followed by females of the same age who comprise about 20% of the writers. Writers between 41 and 60 years old, either male or female, are the third most prevalent, followed by writers of either gender who are under 40 years old.

Table 18 in Appendix D shows the cross-tabulation for the poets by their gender and living status. For all three textbooks, poets are most likely to be deceased males. The second most likely are deceased females, followed by living females for Glencoe and Holt and living males for Prentice Hall. Living male poets are the least represented for both Glencoe and Holt, whereas for Prentice Hall, living female poets account for the smallest percentage of all included poets.

5.6 POET RACE/ETHNICITY

As explained in Chapter 3, the poets were also coded for their race/ethnicity, using Applebee's categories. As shown in Table 19 in Appendix D and shown graphically in Figure 18, white poets account for 53% to 63% of the included poets for each textbook. This is, however, a reduction from Applebee's findings that indicated 82% of all writers included for grade 10 were white. The group with the greatest increase since 1991 was Asian poets, with an average of six times as many as found by Applebee. Black or African American poets just about doubled, while Latino/Hispanic and Native Americans saw more modest gains.

The three anthologies are very similar in terms of distribution. Additionally, despite the percentage increases for non-white poets and the decrease for white poets, the order of representation is still the same as Applebee's findings: included poets who are white predominate all the textbooks, followed by writers who are black, and writers who are Asian, Latino/Hispanic, or Native American are the least represented.

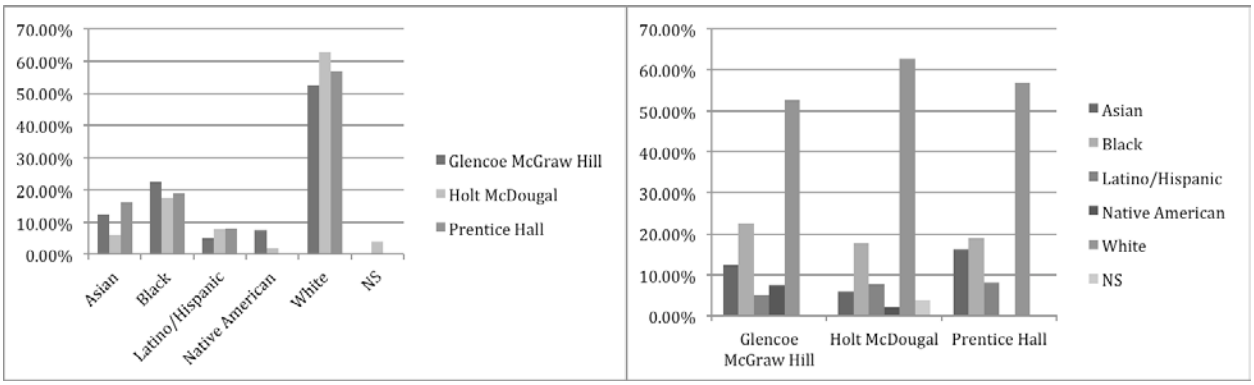

Figure 18: Poet race/ethnicity

Table 20 in Appendix D details the findings with regard to cross comparison of the poets' race/ethnicity and their age. These results show what has become a familiar pattern, with white poets of any age comprising at least half of the included for all the three textbooks. Black or African American writers who are older than 60 years old account for 14% to 23% of each volume's total poets. The poets for whom there is most variability are those who are Asian, where depending on the textbook in which they are included, their percentages range from 7% of the poets younger than 60 and 14% of the poets older than 60 years of age. Finally, Latino and Native American writers are the least represented of any age across the textbooks.

Table 21 in Appendix D provides details about how the included poets compared when examined by race and living status. The percentage of writers who are both white and deceased is the largest for all three textbooks, at 43% for Glencoe, 54% for Prentice Hall, and 61% for Holt. For Glencoe, writers who are Latino or Native American are all living, although they only account for 5 of the total included poets. Asian poets are all deceased and black writers are more likely to be deceased by a 3 to 1 ratio. Similarly, in Prentice Hall, deceased writers outnumber living for all categories, if only by a smaller margin. Alternatively, and as was noticed when the poets were compared by race and gender, in Holt living poets do account for higher percentages of Asian, black, and Native American poets, while Latino writers are evenly divided between

deceased and living. Again, these numbers are small, however, and though percentage-wise there appear to be some differences among the categories and textbooks, the big picture remains that writers selected for inclusion are most likely to be deceased and white.

Table 22 in Appendix D shows the findings for cross-referencing the race/ethnicity of poets with poet gender. For Glencoe, white male poets account for 30% of all the included poets in the volume, and with the exception of Latino writers, male writers for all categories outnumber female writers. The results for Prentice Hall are very similar, with 35% of the writers being white men, and again male writers outnumbering females in all categories at a ratio of about 2 to 1 up to 5 to 1. Although in the Holt textbook, still 41% of the included writers are white and male, woman do outnumber men for poets who are Black, Latino, and Native American. It is important to note, however, that while these percentages suggest more female representation, the total number of poets who are female and non-white is only 11 out of the 49 writers with this demographic information. As a result, for all three anthologies, white males are the most represented among the poets selected for inclusion.

5.7 POET REGION OF ORIGIN, RESIDENCY, OR IDENTIFICATION

The final demographic aspect that was analyzed for the included poets was the region of origin, residency, or identification. As was detailed in Chapter 3, the coding for this variable was an adapted version of Applebee's (1991). Though I added Australia/New Zealand as a possible code, none of the poets included in any of the three textbooks were from this region, so it has been removed from the results shown in Table 23 in Appendix D as well as in Figure 19. As

immediately becomes clear, the greatest percentages of writers are North American for all three textbooks, ranging from almost half to almost three-quarters. The other two regions that account for anywhere from 85% to 93% when combined with the North American poets are the United Kingdom and Asia. Scattered among the other regions, Central or South America, Russia or Eastern Europe, and Western Europe, are only a handful of writers, just nine, across the three anthologies.

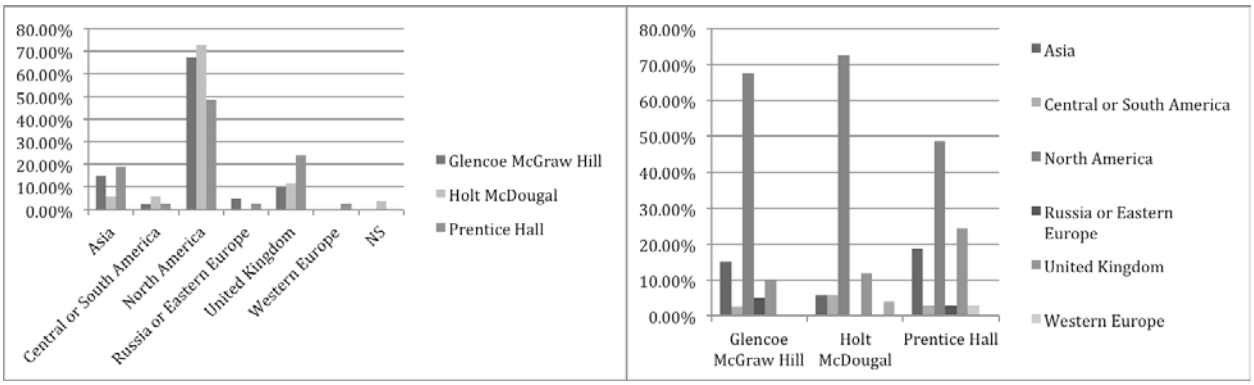

Figure 19: Poet region of origin, residency, or identification

When compared to Applebee's findings for all writers in the tenth grade anthologies, these number are fairly consistent. North American writers accounted for two-thirds of all writers in 1991, and about 87% of all writers were either North American or from the United Kingdom or Asia. There is a slight reduction in the percentage of writers from the United Kingdom seen in this current study, from about 20% in 1991 to an average of 15%, and there are very small increases in Central or South American poets as well as those from Russia or Eastern Europe. The biggest increase is for Asian poets, from just a little over 1% to an average of 13% across the three textbooks.

Table 24 in Appendix D shows the crosstabulation of poets by region and age range. Given previous findings about poet age, only two ranges were used for this comparison: those

60 years old and younger and those 61 years old and older. Again, for all textbooks, North Americans who are older than 60 years account for the greatest percentage of included poets, with both Glencoe and Holt at over 50%. Prentice Hall, on the other hand, is slightly lower at about 30%. Likewise, the second greatest percentage for all three anthologies are North Americans under 61 years of age, and finally poets from Asia and the United Kingdom comprise the next highest percentages, varying by textbook: for Glencoe, Asians younger than 61; for Holt, poets from the U.K. who are older than 60; and for Prentice Hall, poets older than 60 from both Asian countries and the U.K. round out the third highest percentages.

Table 25 in Appendix D continues to show the familiar concentation of writers from North America, the United Kingdom, and Asia. Here, though the crosstabulation examines the distributions of poets by region and their living status. As is probably no longer surprising, again the greatest percentage falls to North Americans who are deceased, ranging from 35% to 57% of the total poets per volume. For both Glencoe and Holt, living North Americans are the second largest percentage with 25% and 18% respectively, whereas for Prentice Hall, deceased poets from the U.K. take that second place with 24%. Again, for all the textbooks, poets from Asia fall into place immediately following.

The final crosstabulation for poets by region examines region and gender as shown in Table 26 in Appendix D. For all three textbooks, North American males comprise the greatest percentage of included writers, ranging from 32% to 43% across the anthologies. Again, for both Glencoe and Holt, North American female writers appear as the second most likely category, with 25% for Glencoe and 37% for Holt. Prentice Hall, again, shows some variation with male writers from the U.K. making up 19% and North American females another 16%.

5.8 ALLOCATION OF SPACE FOR POEMS/POETS

The final data that were collected provided some more detail in regard to the space allocation for the included poems and poets; this information included the number of lines for each poem, whether it was full or excerpted text, the number of tasks about that selection, and length of poet biographical information and kind and size of image provided as part of that biographical background.

Table 27 in Appendix D shows details about the combined poems and poets for each textbook. There appears to be some consistency across the anthologies with regard to the average number of tasks per poem, ranging from about 18-20. Likewise, the average length in lines of the included poems ranges for 21 for Glencoe, 22 for Holt, and 30 for Prentice Hall. In terms of whether the poems were full length or excerpted, Prentice Hall included only full poems, and for Glencoe and Holt the percentages are 93% and 84% respectively. The three textbooks show more variety in terms of the length of biographical information included as well as the kinds and sizes of poet images. On average, Glencoe's biographical details are significantly longer in general that are Holt and Prentice Hall, about four times as long. Similarly, the included images of the poets are also greater in size, about four times the square inches as those in included in Holt and about twice as large as those in Prentice Hall. It is interesting that so much more space is allocated for the writers than the other textbooks, given that Glencoe also has the fewest number of total pages of all three, at 1163. At the same time, 38% of Glencoe poets' biographical information does not include any image. For all three textbooks, the most likely kind of image, for poets for whom an image is included, is a black and white photograph, accounting for almost half of all the images in Holt and Prentice Hall and about a third in Glencoe.

Because this study is concerned with how poetry is represented, comparisons for the above information were conducted for different demographic categories to see if there were any patterns within and among the textbooks with regard to poem and poet allocations of space. Comparisons were run between 20th and 21st century and pre 20th century poems, between poets older than 60 and those younger, between deceased and living poets, between female and male poets, between non-white and white poets, and between North American and non-North American poets. The grain-size of the categories of age, race/ethnicity, and region were decided upon based on the earlier findings about the prevalence of poets older than 60, white, and North American and the prevalence of poems from the 20th and 21st centuries.

Table 28 in Appendix D shows the comparisons by poem date. For all of the textbooks, the pre-20th century poems included were shorter on average than those from the 20th and 21st centuries, ranging from being just a few lines longer in Prentice Hall to being one third shorter for Glencoe. In terms of number of tasks, Glencoe included about 20% fewer tasks for 20th or 21st century poems, whereas Prentice Hall reversed that, with pre-20th century poems having about 30% fewer, and Holt was consistent across the two categories. With regard to the length of the poet biographical information, for Glencoe, pre 20th poets were allotted about 30% fewer words than 20th and 21st century writers. Prentice hall showed a similar disparity with about 25% fewer words; however, Holt showed the reverse with pre-20th century having 40% longer bios. Not surprisingly, more pre-20th century poets included no image or an illustration than 20th or 21st century writers, who likewise included more with a color image.

Table 29 in Appendix D provides the details of the comparisons by poet age, <61 or >60 years. The three textbooks showed variety in terms of which groups of poets' poems were longer, with both Glencoe and Holt including 25% to 50% longer poems by those writers over 60

and Prentice Hall including longer poems for poets younger than 61. What is interesting is that there seemed to be something of an inverse relationship between poem length and number of tasks, as Holt contained fewer tasks for its longer poems by poets over 60, and Prentice Hall contained fewer tasks for its longer poems by poets under 61. The variety among textbooks continued with regard to the poet biographical information. Again Glencoe provided about 30% longer bios for poets older than 60, as did Prentice Hall, though the increase was only about 10%, while Holt's bios were about 25% longer for poets less than 61. The size of the image included followed the same patterns as the bio length for each of the three textbooks. For all three anthologies, poets under 61 were the least likely to have a color photograph, and poets older than 60 were most likely to have a black and white photo. For Glencoe, however, 50% of the poets under 61 had no image at all included, but this was not the case for Holt and Prentice Hall, where a greater percentage of the poets over 60 years old had no image provided.

Comparisons between living statuses are shown in Table 30 in Appendix D. For all three textbooks, poems by poets who were living were longer, ranging from about 50% to 70% longer for Glencoe and Holt respectively to just 10% for Prentice Hall. There seemed to be very little difference in number of tasks for the two groups, with only Glencoe including 20% more tasks for living poets than deceased. Living poets had 50% longer bios in Glencoe and 80% larger images, although for both Holt and Prentice Hall there was consistency between the living and deceased groups. For both Glencoe and Holt, deceased poets were more likely to have a black and white image or no image at all, whereas for Prentice hall, most also had a black and white photo or an illustration.

Table 31 in Appendix D shows the results for poets when compared by gender. Both Glencoe and Holt included poems of relatively equal length for both female and male poets;

however in both these textbooks, only 75% or 83%, respectively, of the poems by female poets were full texts. Prentice Hall, on the other hand, which used only full texts of all the included poems, showed slightly longer poems from women, by about 20%. All three textbooks were consistent in terms of number of tasks included, but there were some differences with regard to poet bio length and image size. Both Glencoe and Holt has longer biographical information provided for the male poets, about 60% for Glencoe and about 20% for Holt, whereas again, Prentice Hall had something of an reverse with women poets having a bio longer by about 10%. For Glencoe and Prentice Hall, the size of the image followed the same pattern as bio length, with Glencoe male poets having photo one-third larger than the females, and with Prentice Hall female poets have a photo about one-third larger. Finally, with regard to image type, Glencoe women were most likely to not have any image included, where as for Glencoe males and the female and male poets included in the other two textbooks, all were most likely to have a black and white photo.

Table 32 in Appendix D shows the comparisons between non-white and white poets for the three textbooks. For both Glencoe and Prentice Hall, poems by white poets were longer than those by non-white writers, ranging from 25% to 50% longer. Holt, however, showed the opposite trend, with poems by non-white poets coming in at about 30% longer. Glencoe, however, included 25% longer biographical information and about two and a half times larger images for the non-white poets, though both of the other textbooks provide similar for both of the groups. A greater percentage of non-white writers were given color photos than were white writers, and there was other relative consistency among the other image types for both Glencoe and Holt, with both groups most likely to have a black and white photo or no image at all, while Prentice Hall poets were most likely to have a black and white photo or an illustration.

The final demographic comparison was by region, in this case by North American and non-North American poets. Results are detailed in Table 33 in Appendix D. For Glencoe, though only 90% of the poems by North Americans were full texts, the average poem size was larger for those same poets. This trend is seen in the reverse in Holt, where non-North American poets had full poems only 79% of the time, but those poems were still about 25% longer than North American poets. Prentice Hall also had longer poems on average, by about 60%, for its non-North American writers. For all three textbooks, the length of the poet biographical information was shorter for non-North Americans, and for just Glencoe, the image size was also smaller for these poets. With regard to image type, North Americans outnumbered non-North Americans when it came to having a color photograph, and they also were less likely to have an illustration than their non-North American counterparts. There was relative consistency across all three textbooks with regard to the breakdown of image type for both groups.

Overall, there are a few patterns across all three textbooks. The number of tasks per poem was relatively consistent at about 18-20. With regard to the poem length, in all three anthologies, pre-20th Century poems were shorter than 20th and 21st century works, while poems by living writers were longer than those who were deceased. The biographical information for non-North Americans was shorter than for North American writers, and North Americans were more likely to have color photograph images than non-North Americans or than they were likely to have illustrated images. Finally, non-white writers were also more likely to have a color photograph for an included image.

There was, however, a great deal of variety among the textbooks with regard to all of the comparison groups. As a result, there were ways in which each textbook was unique among the set of three. Overall, Glencoe included longer biographical information and larger images than

the other two textbooks. Poems by deceased poets had more tasks than those by living ones, and poems written by North American poets were longer than non-North American poems. Living poets were given longer bios and had larger images than deceased, as were non-white writers. Women and poets under 61 years of age were more likely to have no image included.

The Holt textbook had fewer ways that it was unique from the other two anthologies. Here, non-white writers had longer poems than white writers, and both pre-20th century poems and poets under 61 years of age had longer bios than their counterparts. Prentice Hall, on the other hand was unique among the textbooks in that all of the included poems were full text and were also longer than in the other volumes. There were fewer poets with no image at all, but there were more with an illustrated image. Additionally, Prentice Hall included more tasks for poems from the 20th and 21st century, had larger poems for those written by poets under 61, and women writers had longer biographical information sections and larger pictures than males.

5.9 POEM TOPICS

The final coding and analysis for the poems and poets was the topic advanced by the textbook via its included images, artwork, background information, guiding questions, and tasks. As was explained in Chapter 3, open coding was conducted to arrive at an initial set of codes, which were further refined until the final coding was completed. The 128 poems in all three textbooks were coded as one of twelve topics: beauty, growing up, human rights, identity, isolation, love, mortality, nature, possibility, resilience, truth and war. Table 34 in Appendix D shows the overall results for each of the three textbooks separately and then the combined and means for the three together. Figure 45 in Appendix D shows the topic for each poem for each textbook.

As can also be seen in Figures 20 and 21, the distribution of these topics does vary somewhat in each volume. For Glencoe, the topics in order of prevalence are: 1-nature, 2-love, 3-mortality, 4-identity, 5-human rights, 6-beauty, growing up, and isolation, and 7-possibility. For Holt they are: 1-nature, 2-growing up, 3-love, 4-identity, 5-possibility and war, 6-beauty and human rights, 7-mortality, resilience, and truth. For Prentice Hall the order is: 1-mortality, 2-love, 3-nature, possibility, resilience, 3-growing up, and 4-isolation, truth, and war. Across all three anthologies, love, mortality, and nature are in each volume's top three with one exception.

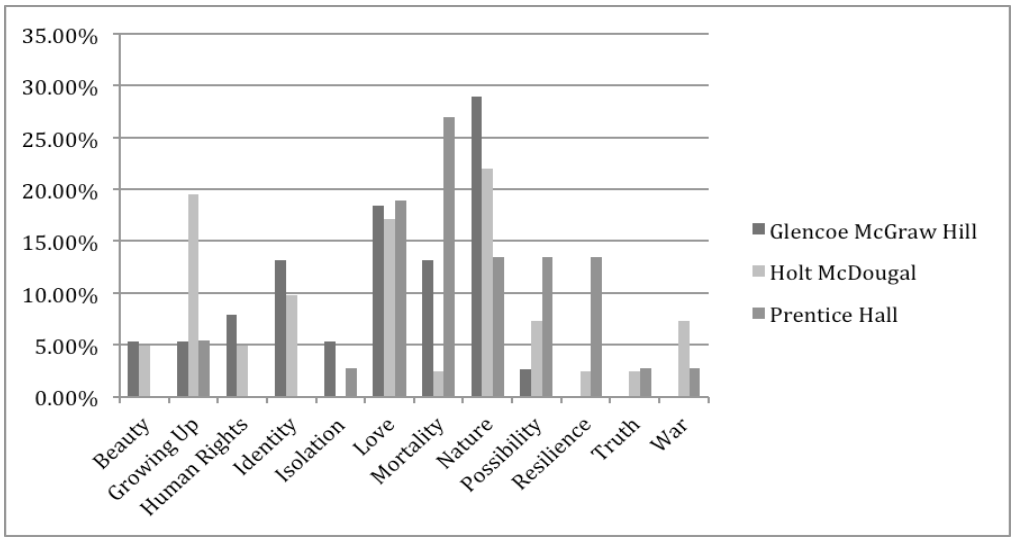

Figure 20: Poems by poem topic

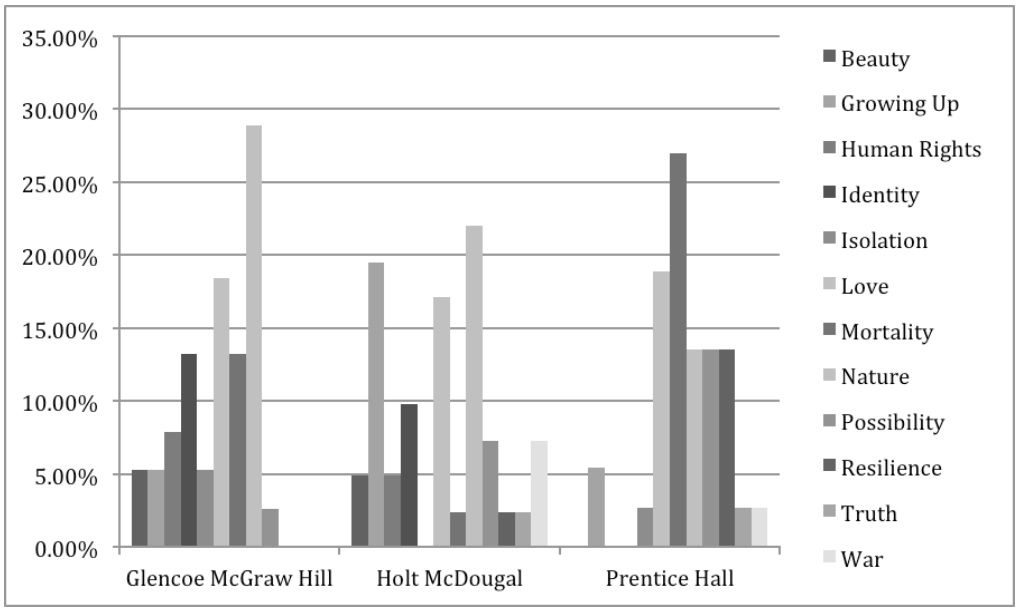

Figure 21: Poem topics by textbook

Table 35 in Appendix D shows the results of all three textbooks comparing the topics by poem date, poet gender, and poet race/ethnicity. The top three topics for pre-20th century poems were love, nature, and mortality, whereas the top three for 20th and 21st century were nature, mortality, and growing up. The topic of truth appears only for pre-20th century and beauty and human rights appear only in 20th and 21st century poems. In regard to gender comparison, the three most frequency topics for poems by female writers were nature, identity, and love. For men, it was nature with love and mortality tied for the number two spot, followed by growing up. Truth was the one topic that did not show up at all for the male writers, and it is interesting that women were much more likely to write about identity than men, and men were much more likely to write about mortality than women. When examined by race/ethnicity, for non-white writers, the top three topics were nature, growing up, and mortality. For white writers, the top three were nature, mortality, and love. Non-white writers were more likely than their counterparts to write about growing up, and white writers were the only ones to write about truth. Across all the

comparisons, nature is still the most frequent for all the subgroups, except pre-20th century were it falls to number two and is replaced by love in the number one spot.

The results of the three subgroups - poem date, poet gender, and poet race/ethnicity - are broken down by textbook in Tables 36, 37, and 38 in Appendix D. Looking at each textbook individually for the two comparison groups enables a finer-grained picture than it afforded by the combined results. For Glencoe, neither comparison group had poems about resilience, truth, or war. There were only three topics for pre-20th century poems; nature was most prevalent, followed by love, and then by mortality. The three most frequent topics for the 20th and 21st century poems, in order, were nature, identity, and mortality.

In the Holt textbook, neither group wrote about isolation. The pre-20th century poems, there were only 11 of them, were distributed across ten of the topics. Nature and war were tied for the first spot, followed by growing up, identity, love, mortality, possibility, resilience, and truth in the second spot. In contrast, 20th and 21st century poems had growing up and nature tied for most frequent, followed by love, and then identity. Topics that were not at all present for this group, as they were for the pre-20th century group, were mortality, resilience, and truth; however, this group did have poems about beauty and human rights as the pre-20th group did not.

For the poems included in the Prentice Hall textbook, neither group had poems about beauty, human rights, or identity. The top three for the pre-20th century group were love, nature, and mortality, following the patterns already discussed. For the 20th and 21st century poems, the top three were mortality, followed by possibility and resilience tied for the second spot, and then growing up, love, and nature in the final spot. These later poems did not include any that were about isolation. Likewise, the pre-20th century group didn't include any that talked about growing up, possibility, or resilience.

Table 37 in Appendix D details the results when the poems are examined by poet gender. For Glencoe, poems by female writers are most likely to be about identity, followed by nature, and then love. For the men, nature holds the top spot, followed by love, and then mortality, as has become familiar. The included poems by male poets were likely to be about beauty, identity, isolation, and possibility, and neither group wrote about resilience, truth, or war. In the Holt textbook, the poems written by female writers were most frequently about nature and identity, followed by love and possibility, followed by human rights, and then truth and war. The poems by men writers were most likely to be about growing up, then nature, then love, followed by beauty and war, and finally by mortality and resilience. Neither group wrote about isolation, and the poems by male poets did not contain any about human rights, identity, isolation, possibility, or truth. Likewise, the female writers' poems were not about mortality, resilience, beauty, or growing up.

Prentice Hall's included poems were not about beauty, human rights, or identity. The texts by female poets were most likely to be about resilience, followed by love, nature, and possibility, and finally by growing up and truth. For the men, mortality was the most prevalent, followed by love, and then nature and possibility for the top three spots. Male writers in this anthology did not write about truth, and women did not write about isolation or war.

The final comparison of poem topics is by poet race/ethnicity, and the results are detailed in Table 38 in Appendix D. In the Glencoe textbook, 42% of the poems by non-white poets were about nature. The remaining poems were distributed fairly equitably across the topics of growing up, human rights, identity, mortality and then to beauty and possibility. No non-white writer had a poem included that was about isolation. For the poems written by white authors, 32% were about love, followed by identity, mortality, and nature, and then by beauty, human rights, and

isolation. None of the writers from either group had poems about resilience, truth, or war, and the white writers had no poems about growing up or possibility.

Twenty-nine percent of Holt's included poems by non-white writers were about growing up. This topic was followed by identity and then human rights and love. These writers did not have poems included that were about beauty, mortality, nature, or truth. For the poems by white poets, one-third was about nature, which was followed by love, and then growing up. None of the white writers' poems were about human rights, or resilience, and neither group wrote about isolation.

With regard to Prentice Hall's 37 poems, both non-white and white writers wrote most frequently about mortality, 31% and 24% respectively, and the second most prevalent, accounting for 19% for both groups, was love. For the poems by non-white writers, the third most common topic was split across growing up, possibility, and resilience, while the white poets had poems about possibility, resilience, truth, and war. No non-white writers wrote about truth or war, and no white writer wrote about growing up or isolation. None of these poems were about beauty, human rights, or identity.

The results of the cross comparisons are shown in Figure 22, which includes the top three topics for each subgroup for each textbook. The focus of the pre-20th century across the three textbooks was fairly consistent with nature, love, mortality, and war (which is really a facet of mortality is some way). The difference between these early poems and those that come later was that there was the emergence of identity, possibility, and resilience, though nature, love, and mortality were still present. For the female writers, nature and love still held strong, but there were additions of identity, possibility, human rights, resilience, growing up and the truth. The men, though there was a lot of overlap with nature, love, growing up, and possibility, show the

emergence of mortality, something not covered by the poems by female writers. With regard to the non-white and white poets, the topics addressed by the included poems were very similar across the three textbooks; however, non-white writers were the only ones to discuss human rights in the poems selected for inclusion.

Subgroup	Glencoe McGraw Hill	Holt McDougal	Prentice Hall
Pre-20th Century Poems	Nature Love Mortality	Nature & War *(rest were distributed evenly)*	Love Nature Mortality
20th & 21st Century Poems	Nature Identity Mortality	Nature Love Identity	Mortality Possibility & Resilience *(rest were distributed evenly)*
Female Poets	Identity Nature Love	Identity & Nature Love & Possibility Human Rights	Resilience Love, Nature, Possibility Growing Up & Truth
Male Poets	Nature Love Mortality	Growing Up Nature Love	Mortality Love Nature & Possibility
Non-White Poets	Nature *(rest were distributed evenly)*	Growing Up Identity Love & Human Rights	Mortality Love Growing Up
White Poets	Love Nature, Mortality, Identity	Nature Love Growing Up	Mortality Love & Nature Possibility & Resilience

Figure 22: Top three poem topics for each subgroup for each textbook

5.10 THE TENTH GRADE POETRY CANON

As detailed in the first part of this chapter, across this set of three textbooks, there were 121 different poems from 75 different poets. The complete list of these poems, as well as the listing for each textbook appears in Figure 45 in Appendix D. Figure 23 shows the poets and poems who appear in all three textbooks. There are only nine poets who are included in all three

textbooks: Brooks, Dickinson, Frost, Hughes, Levertov, Millay, Roethke, Shakespeare, and Williams. Except for Roethke, all of these poets were among the most anthologized poems in grade 10 found by Applebee in 1991. Dickinson, Frost, and Shakespeare are the top three, in that order, for both grade 10 as well as in total for grades 7-12. Hughes, Brooks, Millay, and Williams are all in the top twenty most anthologized across all grades. As far as women writers, Dickinson, Brooks, and Millay top Applebee's list of most anthologized women, and Hughes and Brooks are the top two anthologized non-white writers. Levertov appears within the top 11 most anthologized women, and only Roethke is a new addition to the findings by Applebee. Though there is this small collection of common poets across the three volumes, there is only one poem that is included in all three, and that is Shakespeare's "Sonnet 18" (also known as "Shall I Compare Thee to a Summer's Day"). Though many of Shakespeare's other sonnets do appear on Applebee's most anthologized titles list, this one does not.

Poets	Poems
Gwendolyn **Brooks**	
Emily **Dickinson**	
Robert **Frost**	
Langston **Hughes**	
Denise **Levertov**	
Edna St. Vincent **Millay**	
Theodore **Roethke**	
William **Shakespeare**	Sonnet 18
William Carlos **Williams**	

Figure 23: Poets and poems included in all three textbooks

Figure 24 details the poets and poems that were common across two of the three anthologies, which is a total of 15 additional poets and six poems. Dickinson appears on this list as well, since her poem "Tell all the truth but tell it slant" appears in Holt and Prentice Hall, even though poems of hers appear in all three textbooks as explained above. As with the list above,

many of the writers here also appeared on Applebee's frequently anthologized lists from 1991. Whitman was the fifth most anthologized writer, Sandburg is the tenth, and Browning is in the top twenty. Clifton and Bishop also make the most anthologized women, and Clifton, Hayden, and Toomer are among the most anthologized non-white writers. New writers to appear as common to more than one text were Baca, Collins, Dove, Komunyakaa, Mistral, Neruda, and Nye. It is interesting to note that among these new additions, only one – Collins – is a white male from North America. The rest represent various races/ethnicities: Palestinian, Hispanic/Latino, and African American.

Additionally, there are six poems that are common to more than one anthology, and these poems belong to Baca, Bishop, Browning, Dickinson, Hayden, and Toomer. Only one of these appears on Applebee's most anthologized titles list, "Those Winter Sundays."

Poets	Poems
Jimmy Santiago **Baca**	I Am Offering This Poem
Elizabeth **Bishop**	The Fish
Robert **Browning**	Meeting at Night
Lucille **Clifton**	
Billy **Collins**	
Emily **Dickinson**	Tell all the truth but tell it slant
Rita **Dove**	
Robert **Hayden**	Those Winter Sundays
Yusef **Komunyakaa**	
Gabriela **Mistral**	
Pablo **Neruda**	
Naomi Shihab **Nye**	
Carl **Sandburg**	
Jean **Toomer**	Reapers
Walt **Whitman**	

Figure 24: Poets and poems included in two of the three textbooks

These two lists from Figures 23 and 24 combined provide a notion of the tenth grade poetry canon: 23 different poets along with seven common poems. It also illustrates, however,

that there is much variation in the poets that are selected for inclusion, as 52 of the 75 writers are unique among the anthologies.

5.11 CONCLUSION

The findings presented in this chapter work to answer the second part of the research question about the ways in which the included poems and poets represent the genre of poetry. Details were provided about the poem and poet characteristics. As has been discussed, the poems selected for inclusion, across all three of the anthologies, are most likely not be to identified for their form. When forms of poems are mentioned, the lyric and sonnet appear in all three textbooks, whereas ballad, free verse, narrative, and tanka appear in two of the volumes. Additionally, poems are more likely to have been written or published in the early 20th or middle 20th century, and only Glencoe and Holt included any selections from the 21st century. These findings are consistent with those of Applebee about twenty-five years ago.

With regard to the poets who are included in these three anthologies, poets who appear for tenth grade students are most likely to be, for all three textbooks, between 61 and 80 years of age, deceased, male, white, or North American. They are also more likely to be a combination of these characteristics: 61-80 years old and deceased; male and deceased; male, 61-80 years old, and deceased, white and over 60 years old; white and deceased; white and male; North American and over 60; North American and deceased; North American and male; and so on. These findings are also consistent with Applebee's about the included text selections for poetry, where males accounted for 79% of all texts, 87% of the texts were written by white writers, 97% of the

included poets were from the United States or the United Kingdom, and more than half the poems were from the 20th century.

With regard to allocations for poems and poets across the textbooks, the poems selected for inclusion were most likely to be full texts rather than excerpts. The average number of tasks per poem was also fairly consistent at about 18-20. Poems by living poets and those written or published in the 20th or 21st century were more likely to be longer than others. Non-North American poets were more likely to have shorter biographical information, North American writers were the most likely to have color photographs as part of their biographical information. Across all three anthologies, love, mortality, and nature are in each volume's top three with one exception. Finally, there is a small set of poets who appear in all three anthologies, and there are only 23 who appear in more than one. Many of these poets also appeared on Applebee's list, and the common poets not on Applebee's list do seem to add some diversity to the whole group, although the total numbers still show a preponderance of older, deceased, white, men from North America, as was previously discussed.

These findings and their implications will be discussed in Chapter 7. The next chapter details the findings with regard to how the work of poetry was represented by the included tasks that accompany these text selections.

6.0 PHASE THREE FINDINGS: TASKS

6.1 INTRODUCTION

The final, and perhaps most revealing, aspect of the textbooks that was analyzed during this study was the tasks that were included for the work in the genre and with the included texts. As discussed previously, this study was grounded within Doyle's theoretical framework of academic tasks and how they can be used a window into understanding the work students are asked to do, which thereby work to constrict the discipline for them.

The purpose of this chapter is to detail the findings related to this final research question: How do the three most widely-used tenth grade literature anthologies are represent the genre and the work of poetry through their included tasks that direct the work in the genre and with its text selections? As with Chapter 5, this chapter details separately each aspect of the task that was coded for and analyzed and also connects these findings to those of previous researchers who looked at the tasks in textbooks. Findings are presented in prose and graph formats, with data tables in Appendix E.

6.2 TASK LOCATION

As explained in Chapter 3, tasks were coded for whether they appeared in only the teacher edition or in both the student edition. Additionally, tasks were coded as being either pre-reading or post-reading questions. Initially, pre-reading, during-reading, and post-reading tasks were going to be noted, but it became clear that while tasks were included and appeared as though they were intended to be used during the reading, the majority of those questions were not answerable if the students had not completed reading the text at least one time; therefore, the during-reading and post-reading categories were collapsed. Figure 25 provides examples of pre- and post-reading questions for Shakespeare's "Sonnet 18."

Task Location	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Pre-Reading	What is the best gift to give to express one's feelings for someone? (p. 486) To what would you compare someone you love or the emotions of love itself? Respond to this question in your journal. (p. 487)	In a group, brainstorm a list of comparisons you might use to describe how it feels to be in love. Think of song lyrics you know or poems you have read. As you create your list, discuss what aspect or quality of love each comparison communicates. (p. 810)	Are the portrait and the sonnet greater testaments to the beauty of the women or to the skills of the artists? (p. 686)
Post-Reading	According to the speaker, why will the subject of the poem have a summer that is eternal? (p. 489) What is the effect of the couplet in the Shakespearean sonnet you have just read? (p. 490)	In poetry, an extended metaphor is a comparison between two things that is continued across a number of lines. What qualities does the extended metaphor in "Sonnet 18" help communicate? (p. 815)	Identify three ways in which, according to the speaker in Sonnet 18, a summer day may become less perfect. (p. 688) What is the speaker's main reason for saying the woman is superior to a summer's day? (p. 688)

Figure 25: Task location sample tasks

Table 39 in Appendix E details the findings of these two aspects of location via cross-tabulation. The distribution of pre- and post-reading tasks for each of the three textbooks is consistent, with 83% to 87% being post-reading and 14% to 18% being pre-reading. This same consistency can be seen with regard to the distribution of tasks within the student edition and the teacher edition. Here 71% to 76% of the tasks in each textbook appear in the student edition and the remaining 24% to 29% appear only in the teacher edition.

6.3 TASK GROUPING, CONNECTIVITY, AND SEQUENCING

As was also detailed in Chapter 3, tasks were split into discrete parts for coding of the various aspects; two other aspects of the tasks were examined: the ways in which tasks were grouped by the textbook and the level of connectivity among the subtasks of a task with multiple embedded tasks. Table 40 in Appendix E shows the results of the coding and analysis for task grouping.

Stand-alone tasks accounted for 48% of all the tasks included in the Glencoe textbook and 61% of those in Holt, while Prentice Hall had fewer stand-alone tasks, at just 30%. When the stand-alone tasks are combined with the tasks that were two parts, 87% of Glencoe's tasks fall into this category, which is closely followed by Holt at 86%, and finally Prentice Hall at 71%. If the three-part tasks are added in, however, all three texts jump to over 90%, meaning that most tasks are either stand-alone or one part of a two or three part task. Samples of stand-alone, two-part, or three-part tasks for Shakespeare's "Sonnet 18" are provided in Figure 26.

Task Grouping	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Stand-alone Task	(1) How would you describe the meter in the first four lines of the poem? (p. 488)	(1) What is the main comparison developed in "Sonnet 18"? (p. 815)	(1) In what way does the couplet at the conclusion summarize the main idea of the poem? (p. 687)
Two-Part Task	(1) Does this poem reflect your personal view on love? Explain. (2) Do you think that a poem would make a good token of affection? Why or why not? (p. 489)	(1) Although they lived more than 300 years apart, Millay and Shakespeare both wrote poetry using the sonnet form. Determine the rhyme scheme and meter for both sonnets. (2) Is Millay's poem a Shakespearean sonnet? Explain your answer. (p. 815)	(1) How does the speaker compare the beauty in nature to the beauty of the individual of whom he speaks? (2) Why might the speaker use the beauty in nature to communicate his insights about this beloved? (p. 687)
Three-Part Task	(1) Organize students in small groups, and have them work together to write a modern language "translation" of the poem. (2) Invite groups to share their modernized versions of the poem, (3) and, as a class discuss how updating the poem's language affects its meaning. (p. 488)	(1) Consider the images that Millay presents in describing what love is not, or what it cannot do. These images are examples of what kinds of human needs? (2) What is the point of contrasting love with these needs? (3) Use a chart like the one shown to record the images from the poem. (p. 815)	Preview the first eight lines of Sonnet 18. (1) What information about vocabulary and (2) sentence structure can you learn? (3) Explain how this information might help you read fluently. (p. 689)

Figure 26: Task grouping sample tasks

With regard to task connectivity, tasks were coded as explained in Chapter 3 using Applebee's categories of discrete, building, and related. While discrete tasks are many times simply followed by more discrete tasks, they can also be followed by a building and/or related task. In Glencoe, for example, one task sequence begins with a discrete task - "'rythmical creation of beauty' - Poe, 'musical thought' - Carlyle, 'imaginative expression of strong feeling' - Wordsworth, 'the lava of the imagination' - Byron. What do you think is being described?" – is followed up with a building task – "What do these quotes say about poetry?" and then a related task – "how true do you think they are?" (p. 466). An example from Holt of a discrete/building sequence is "In addition to repetition, what sound devices in lines 19-24 give them a musical

quality?" followed by "What mood do these sound devices create?" (p. 816). Similarly, an example of a discrete/related sequence is "What images describe the bird in lines 1-7?" followed by "What senses do these images appeal to?" (p. 801). Finally, a discrete/building sequence from Prentice Hall is "In "The Bean Eaters," what items are listed as being in the rented rooms?" followed by "Consider the author's choice of items. What overall tone does it create?" A discrete/related sequence example from the same poem is the discrete task of "In "The Bean Eaters," what is the speaker's attitude toward the couple?" followed by "Give two examples of descriptive words and details in the poem that convey this attitude" (p. 713).

When the connectivity of those tasks with multiple subtasks is analyzed, it become clear that even when tasks are grouped together in some way, there is little connectivity and purposeful building across those tasks. Table 41 in Appendix E shows the results of the task coding for connectivity, using Applebee's adapted coding. There is remarkable similarity again across the three textbooks, with the number of discrete tasks overwhelmingly at 87% for Glencoe, 89% for Prentice Hall, and 92% for Holt. Related tasks account for 8% to 10% of all tasks for the three textbooks, followed by building tasks, which account for only 1% to 4%. These findings show a similar pattern as those discovered by Applebee, with discrete tasks accounting for the largest percentage, followed by related, and finally by building tasks. Though his numbers are higher – 59% - for related tasks for both grade 10 as a whole and for poetry as a whole, the combined discrete and related set, which are still questions that do not build on previous work, still account for 93% to 95% of all the tasks, which is fairly consistent with the findings here.

Initially, the sequencing of subtasks within a task as well as the apparent sequencing of all the tasks for a poem were two additional aspects that were going to be analyzed; however, it

became clear, partly due to the high number of discrete tasks, and partly because no patterns were observed, that sequencing of tasks did not seem to be a concern for a poem or set of poems within any of the textbooks. This finding echoes that of Mihalakis (2010) who also observed a lack of attention to purposeful sequencing of the tasks.

6.4 KIND OF RESPONSE REQUESTED BY TASK

Chapter 3 provided details about the coding for the kind of response requested by the tasks. This aspect or the tasks was analyzed because the kinds of responses students are asked to produce communicates something to them about the kinds of work important to the discipline. Examples of each kind are provided in Figure 27 for each textbook, and Table 42 in Appendix E details the findings with regard to the kinds of responses requested by the tasks in the textbooks.

Kind of Response	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Not Specified	Does Shakespeare say anything about his own love fading? (p. 488)	Reread the second quatrain, or grouping of four lines. What situation does it describe? (p. 812)	In what way does the couplet at the conclusion summarize the main idea of the poem? (p. 687)
Other Media	Create a concept web illustrating the elements that work together to create meaning in a poem. (p. 472)	None	Have students draw freehand while listening to jazz or blues recordings as Romare Bearden did. (p. 736)
Speaking: Discussion	As a class discuss how updating the poem's language affects its meaning. (p. 488)	With a small group, write out the lyrics of a well-known song. Discuss the patterns you notice in the song, such as repetition and rhyme. (p. 816)	Conduct a small group discussion in which you compare and contrast the speakers in two poems. (p. 785)
Speaking: Presentation	Invite groups to share their modernized versions of the poem. (p. 488)	Read the poem aloud. (p. 771)	Choose a visual artist associated with the Harlem Renaissance, and prepare a visual arts presentation about three of his or her works. (p. 749)
Writing: Poetry	Organize students in small groups, and have them work together to write a modern language "translation" of the poem. (p. 488)	In four or more lines, write a poem about a feeling you've had. Incorporate at least two examples of figurative language. (p. 793)	Write your own tanka, following the traditional Japanese form. (p. 691)
Writing: Prose-Creative	Write a reflective essay about a beloved friend or family member in which you compare him or her to something else. To develop the comparison, relate events from the subject's life, explain their significance, and connect them to broader themes or ideas. Use narration, exposition, and description. (p. 491)	Think of an animal or object that could be the subject of a poem. Without naming the animal or object, list details that illustrate its physical qualities and the feeling it creates in people who view it. (p. 894)	Ask each student to select a strong emotion such as anger or sorrow and write a sentence that conveys the emotion without saying it directly. (p. 702)

Figure 27: Type of response sample tasks

Figure 27 (continued)

Kind of Response	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Writing: Prose-Expository	Have students write a paragraph comparing and contrasting their version of the poem with the original. Ask students to consider what was gained and what was lost in the format change. (p. 512)	How would the speaker of each poem respond to the statement "Love lasts forever"? Use details from "Sonnet 18" and "Sonnet XXX" to write a three-to-five-paragraph response. (p. 815)	In an essay, analyze the way the author generates a mood in each selection. Then, draw a conclusion about the world of each selection. Is it the inner world of a person, the outer world of everyday experience, or a special world in which outer things reflect an inward state? (p. 707)
Writing: Prose-Response	Do you think machines and technology have diminished the need for human contact? In a journal entry write your views. (p. 493)	Think of an outdoor activity that says something about you, and what you're like -- such as bird watching, fishing, climbing, or swimming. Write a paragraph describing the activity and what it has helped you realize about yourself. (p. 886)	Have students write a paragraph describing their reactions to the picture's depiction of wind. Prompt students to describe wind in their own words. (p. 719)

As is quickly apparent and can be seen in Figure 28, 83% to 92% of the time, the tasks about poetry or about the poetry selections in all three of the textbooks did not specify the kind of response the students should produce. For the few tasks in which a response type was specifically asked for, speaking responses – either discussion or presentation – accounted for 2.5% of the tasks in Holt, 5.6% in Prentice Hall, and 8.4% in Glencoe. Tasks asking for other media, such as a film, accounted for only four total tasks across all three textbooks. Finally, tasks asking specifically for writing accounted for 4.8% of the tasks for Prentice Hall, 5.6% for Holt, and 8.4% for Glencoe. Within that larger category of writing, however, we can see that students were asked to write poetry as part of their study of the genre in only 21 total tasks from the 1763 in all three anthologies; fifteen of those tasks were in the Glencoe volume, with the remaining spread evenly across Holt and Prentice Hall.

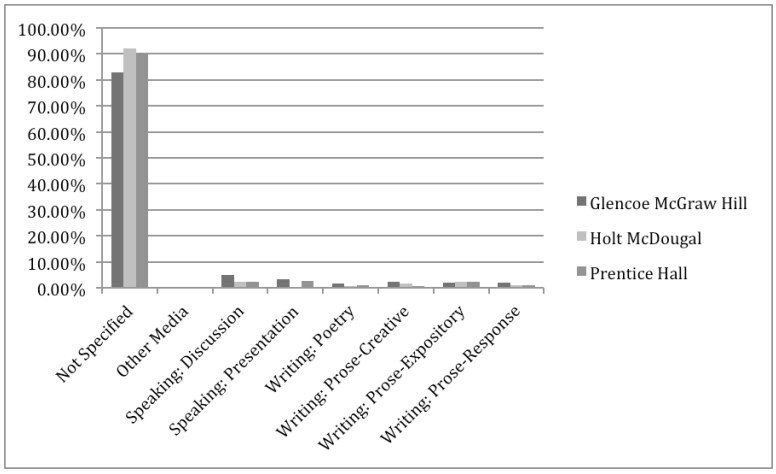

Figure 28: Kind of response requested by task

6.5 TASK INTERTEXTUALITY

The frequency with which tasks ask students to work across texts, whether those texts were another text, some kind of visual like a painting or photograph, or some kind of audio recording was also examined. Examples of each type of task from each textbook are included in Figure 29.

Intertextuality	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
No-Audio Only	After students have listened to the music, have them discuss the following questions: 1. What feelings did each piece of music evoke in you? (p. 620)	None	Play songs such as "J Mood," "Autumn Lamp," or "Laughin' and Talkin'" from the CD *Romare Bearden Revealed*. Have students freewrite as they listen, tying to capture mood, thoughts, and feelings about jazz and the blues in words. (p. 736)
No-Text Only	Why do you think the speaker spoke indifferently to his father? (p. 479)	Reread lines 34-44. What aspects of the fish's character can you "see" in this description of its eyes? (p. 797)	How does Ravikovitch use figurative language to communicate ideas about pride? (p. 727)
No-Visual Only	Ortega, originally from Ecuador, is known for his vivid murals. What mood does Ortega convey here? (p. 1065)	Examine the image. How does framing the child's face in a snapshot affect your perceptions of her? (p. 604)	Which details in this painting suggest that a single marriage is significant to the whole world? (p. 642)
Yes-Text with Text	Write a brief essay in which you focus on how the three selections are alike in their portrayal of other-worldly, fantastic, or strange people, places, or events. Cite evidence from the selections to support your main ideas. (p. 1069)	Write three to five paragraphs comparing and contrasting the themes of each poem. In your response, consider the figurative language used in each poem. How does the figurative language reflect the time and place in which the poem was written and help illustrate its theme? (p. 785)	"Isolation" and "communication" seem to be opposite ideas. How are these ideas connected in each poem? (p. 688)
Yes-Text with Visual	In what ways is the painting similar to and different from the way the speaker in the poem "sees" creatures? (p. 483)	How does the photograph match the mood of Clifton's poem? (p. 791)	How does this painting reflect the relationship between Natasha and the bride-groom? (p. 645)

Figure 29: Intertextuality sample tasks

As is shown in Table 43 in Appendix E and in Figure 30, overwhelmingly the tasks did not ask student to do such intertextual work. For the tasks included in the Holt anthology, 74% were focused only on the text under study and did not ask students to work with another kind of text in relation to that one. For Prentice Hall, that number rose to 82%, and for Glencoe that

number was at 88%. Glencoe and Prentice Hall follow similar patterns in that about 10% of the tasks do ask students to work with the poem under study and another text, whether that is another poem in the set or another kind of written text. Holt contains almost twice as many tasks that ask for this kind of work, and Holt as well as Prentice Hall both contain tasks, 3% and 4% respectively, that bring a visual, usually a painting included as part of the introductory material, into conversation with the texts. However, Prentice Hall has almost an equal number of tasks that ask about these works in isolation and not in relation to the texts being studied.

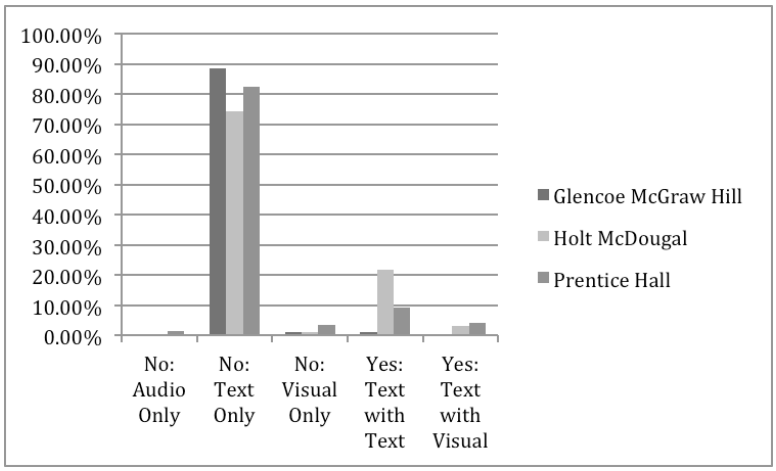

Figure 30: Task intertextuality

6.6 TASK TYPE

The coding and analysis of the task type for all the included tasks examined two aspects of questions: open/closed and text-based/not text-based. Examples of each type of task for each anthology are included in Figure 31. As was explained in Chapter 3, two independent coders

were used for this aspect of the tasks, and the results are shown in detail Table 44 in Appendix E as well as graphically in Figure 32.

Task Type	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Non-text-based Closed	None	Ask students to identify and explain details in the photograph that convey the idea of what cannon fire is like. *The fiery blast reflects the cannon's power and destructiveness. The soldiers are covering their ears, which suggests that cannon fire is painfully loud. The fact that five soldiers are involved with one cannon shows that it is a complicated and important operation.* (p. 882)	Have students describe what they see in the picture. *A man stands on the steps to a platform. He looks sad and resigned, staring off into the distance. There is also another solider who looks like a guard standing among some spectators at the bottom of the picture.* (p. 652)
Non-text-based Open Treated as Closed	What might this tell you about the poet's reason for writing the poem? *The poet wants to give the gift of immortality.* (p. 489)	Why does the author give the gaps a mysterious quality in lines 10-11? (p. 890)	Are the portrait and the sonnet greater testaments to the beauty of the women or to the skills of the artists? *The portrait and the sonnet are greater testaments to the skills of the artists than the beauty of the women. The art probably would not have survived the ages unless the artists were skilled*. (p. 686)
Non-text-based Open	Does this poem reflect your personal view on love? Explain. *Answers will vary.* (p. 489)	Describe a time when you or someone you know had an accident and an adult took care of you. (p. 255)	Ask each student to select a strong emotion such as anger or sorrow and write a sentence that conveys the emotion without saying it directly. (p. 702)
Text-based Closed	Read line 13. How many stressed syllables are in each foot? *One.* (p. 488)	What is the main comparison developed in "Sonnet 18"? *The person addressed in the poem is compared to a summer day.* (p. 815)	In what way does the couplet at the conclusion summarize the main idea of the poem? *The power of poetry immortalizes the beloved.* (p. 687)

Figure 31: Task type sample tasks

Figure 31 (continued)

Task Type	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Text-based Open Treated as Closed	Who might the speaker of this poem be? *A person in love.* (p. 489)	Which poem makes the strongest statement about war and its victims? Give evidence from the poems to support your opinion. *Crane's poem makes a stronger statement, because it depicts the death of three soldiers and the sadness of their loved ones.* (p. 481)	Which characteristics of the woman in the sonnet does this woman seem to share? *Like the woman in the sonnet, the woman in the portrait seems both fair and mild.* (p. 687)
Text-based Open	Organize students in small groups, and have them work together to write a modern language "translation" of the poem. (p. 488)	How would the speaker of each poem respond to the statement "Love lasts forever"? Use details from "Sonnet 18" and "Sonnet XXX" to write a three-to-five-paragraph response. (p. 815)	Write an essay in which you analyze the poet's use of figurative language in a poem. (p. 784)

For all three of the textbooks, text-based closed questions – recitation questions – were the most frequent type of task, ranging from 39% for Glencoe, to 47% for Holt, and 49% for Prentice Hall. For both Holt and Prentice Hall, the second most common task type was text-based open but treated as closed, which also act like recitation questions and which accounted for 23% and 21% respectively. In the Glencoe anthology, 17% of the tasks were of this type.

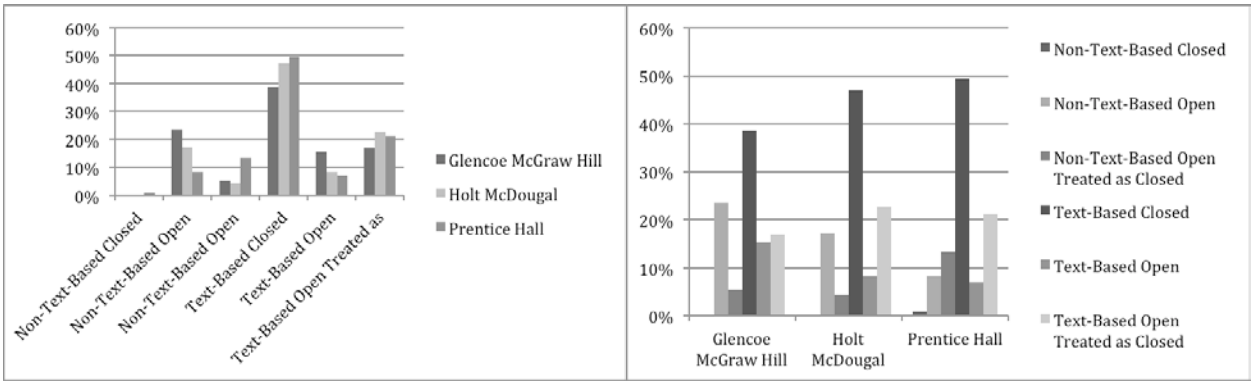

Figure 32: Task type

Though this second category of task *could* be authentic questions for students, the treatment of them as closed questions with one correct response by the teachers' editions is potentially problematic, especially given teachers' reliance on the textbook for a genre with which they are less confident and comfortable. In this way then, combining these two text-based categories effectively means that 56% of the tasks count as recitation for Glencoe, and that number rises to 70% and 71% for Holt and Prentice Hall respectively. When the closed or treated as closed questions that are non-text-based are added in, that number rises to 61% for Glencoe, 74% for Holt, and 85% for Prentice Hall. This means the overwhelming majority of the tasks are closed tasks, tasks that suggest one correct response.

Of the two open types of tasks, text-based and non-text-based, for all three anthologies, the non-text-based open questions outnumbered the text-based open tasks. For Glencoe, non-text-based open questions accounted for 24% of all the included tasks, whereas just 15% of the tasks were text-based open. For Holt, those numbers were 17% and 8%, and for Prentice Hall 8% and 7%. When these two categories are combined, we see total percentages of open tasks at 39% for Glencoe, 26% for Holt, and 15% for Prentice Hall.

These distributions of closed and open questions - 61% and 39%, 74% and 26%, and 85% and 15% - do seem to echo Applebee's 1991 findings, and also show a continued increase in recitation questions. For all the poetry tasks, Applebee's results showed a 62% to 38% split for closed and open, and for all the grade 10 tasks, it was 65% and 35%. Similar results were also found by Mihalakis (2010) as is shown in Table 45 in Appendix E. Though Mihalakis's findings are focused on the tasks contained in short story units in textbooks, there is a level of consistency with the findings of the current study. Holt and McDougal, which for Mihalakis were two

separate volumes, show a possible 76% closed, whereas Prentice Hall was at 66%, and Glencoe was at 65% for recitation questions.

With regard to the text-based or non-text-based aspect, something not examined by Applebee, and something partially examined by Mihalakis, although she did not differentiate for non-text-based closed or non-text-based open treated as closed, all three textbooks contain 90% (Holt) or 80% (Glencoe and Prentice Hall) text-based questions in 2010. Although these findings by Mihalakis and the current study are potentially encouraging signs about improved tasks for students, they do not tell the complete story without the analysis of whether the tasks are open or closed. We can see that only a small percentage of tasks are text-based **and** open (and not open treated as closed); all three textbooks showed consistency with regard to these authentic text-based questions at just 15% for Glencoe, and 8% for Holt, and 7% for Prentice Hall, which, with the exception of Glencoe, show decreases from Mihalakis's findings for short stories.

6.7 KIND OF TASK

Tasks were also coded and analyzed by the kind of work they seemed to ask of students and as before, examples of each kind of task for each textbook are included below in Figure 33. As explained in Chapter 3, an adapted version of Applebee's coding was used in this current study, and the results are show in detail in Table 46 in Appendix E and graphically in Figure 34.

Kind of Task	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Analyze/interpret	In your opinion, who is the speaker addressing? Use details from the poem to support your answers. (p. 489)	How would the speaker of each poem respond to the statement "Love lasts forever"? Use details from "Sonnet 18" and "Sonnet XXX" to write a three-to-five-paragraph response. (p. 815)	Why might the speaker use the beauty in nature to communicate his insights about this beloved? (p. 687)
Apply/relate	Does this poem reflect your personal view on love? Explain. (p. 489)	Based on lines 1-14, is "Sonnet 18" a love poem for today? Why or why not? (p. 813)	If you were the daughter in "Fear," would you see the poem as a positive or negative expression of love? Explain. (p. 703)
Create	Organize students in small groups, and have them work together to write a modern language "translation" of the poem. (p. 488)	Ask pairs of students to write and share an original couplet in iambic pentameter. (p. 811)	Write a poem, like "The Weary Blues" or "Jazz Fantasia," that tells about your favorite kind of music or write a poem, like "The Kraken" or "Reapers," that tells about a collision between nature and the world of people. Use sound devices to help create a mood, make your ideas memorable, or capture sounds that you describe. (p. 749)
Evaluate	Evaluate how well assonance unifies these stanzas. (p. 484)	Which poem is more successful at creating a mood? (p. 147)	Write a critical essay in which you reflect on and argue which of the language techniques in the poems you found most effective. Choose a poem from either Poetry Collection 5 or Poetry Collection 6. (p. 731)
Metacognitive	How does your knowledge of the Native American culture's respect for bears help you understand this poem? (p. 513)	Review the inference chart you created. Which poem required you to infer more in order to understand its meaning? (p. 609)	Explain how discussion affected your thoughts and your understanding of the poem. (p. 681)
Recall/paraphrase	Read line 13. How many stressed syllables are in each foot? (p. 488)	Reread the second quatrain, or grouping of four lines. What situation does it describe? (p. 812)	Identify three ways in which, according to the speaker in Sonnet 18, a summer day may become less perfect. (p. 688)

Figure 33: Kind of task sample tasks

For Glencoe, the order of the types in terms of most prevalent was as follows: analyze/interpret, recall/paraphrase, apply/relate, create, evaluate, and metacognitive. For Holt that order was recall/paraphrase, analyze/interpret, apply/relate, create and evaluate, and metacognitive. For Prentice Hall it was recall/paraphrase, analyze/interpret, apply/relate, create, metacognitive, and evaluate.

As is quickly apparent, all three textbooks follow a fairly similar pattern in that the two largest kinds of tasks were recall/paraphrase and analyze/interpret. These two categories accounted for 70% of all the included tasks in Glencoe, 77% in Holt, and 84% in Prentice Hall. Apply/relate tasks fall as the third most common task, ranging from 12% in Prentice Hall to 18% in Holt and 23% in Glencoe. Tasks asking for creation or evaluation follow far behind, for a combined total of just 3% of the tasks in Prentice Hall, 5% in Holt, and 7% in Glencoe. For all textbooks, tasks asking for metacognitive work were the least likely, accounting for only ten tasks total across all three textbooks.

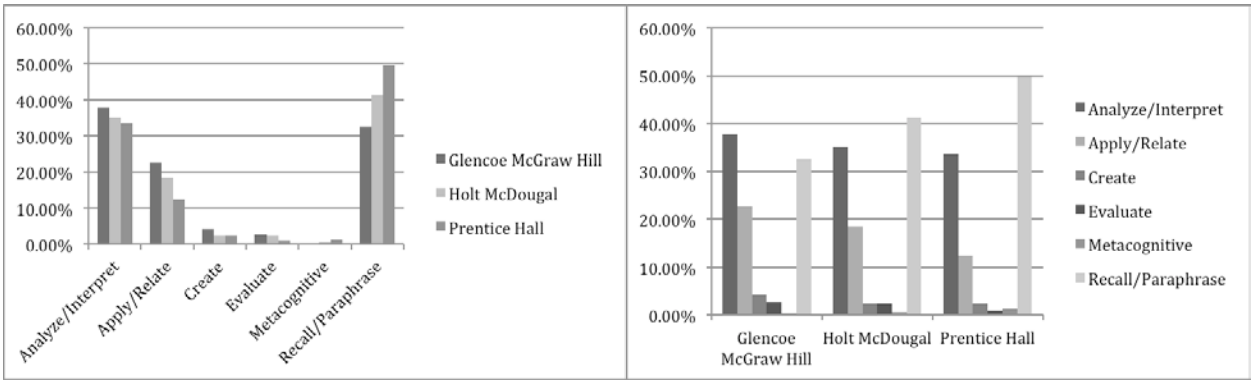

Figure 34: Kind of task

Tables 47 and 48 in Appendix E provide the results of cross-tabulation for kind of task with the two aspects of task type: non-text-based/text-based and closed/open. A clear pattern can be seen for all three anthologies with respect to the kinds of tasks that are more likely to be text-

based or not, as shown in Table 47. The kinds of tasks that were more likely to be text-based were recall/paraphrase, analyze/interpret, and evaluate. Recall/paraphrase tasks in Glencoe were 47 times as likely to be text-based than not; for Holt that number rose to over 100 times, and for Prentice Hall it was 16 times as frequent. Analyze/interpret questions in all volumes were five to six times as likely to be text-based than not, as were evaluate tasks. In contrast, apply/relate tasks were non-text-based five to seven times more often than text-based. Create tasks were also more likely to be non-text-based as well.

A similar pattern across textbooks emerges when looking at the distribution of kinds of tasks with closed or open tasks, as is shown in Table 48 in Appendix E. In this case, recall/paraphrase and analyze/interpret tasks are more likely to be closed than open. Analyze/interpret tasks that were closed were two to five times more frequent than open ones for all three textbooks. The differences in distribution for recall/paraphrase were much larger, where the number of tasks being coded as closed was 19 to 78 times greater than those coded as open. Create and evaluate were more likely to be open than closed for all three textbooks, and because of the small numbers of metacognitive tasks, there was very little difference between the two. Apply/relate is the only category where there was a difference among the three textbooks. Glencoe and Holt both show that this category is more likely to be open rather than closed, at a rate of five or six times. Prentice Hall, on the other hand, has about three times more of these tasks as closed than open. This is interesting given that these kinds of questions generally as students to apply the ideas in the texts to their own lives; the closed denotation suggests that the teachers' editions provided one possible response as the only acceptable answer, rather than suggesting a range of possibilities might be appropriate.

In summary, the findings show much consistency across the three textbooks with regard to the kind of tasks included in the textbooks. Recall/paraphrase topped the list with 33% to 50% of all the tasks, followed by analyze/interpret with 34% to 38%, and then apply/relate with 12% to 23%. When these tasks were analyzed alongside the task type, patterns emerged about the other characteristics of the task, based on its kind of task: analyze/interpret tasks are more likely to be text-based and closed; recall/paraphrase tasks are more likely to be text-based and closed; evaluate tasks are more likely to be text-based and open; apply/relate tasks are more likely to be non-text-based and open, just like create tasks; and tasks requiring metacognitive thinking happen rarely in all three anthologies.

6.8 TASK POETRY CONTENT

The final aspect of the tasks that was coded and analyzed pertained to the poetry content that was the focus of the task. This content was analyzed at three different grain sizes in order to illuminate the patterns and trends within and across the three textbooks with regard to what counts as worth study for the genre of poetry. This section is organized into five sections. The first section discusses the findings for all of the tasks for each of the three textbooks, providing both a large grain and medium grain analysis of the poetry content categories. Each of the remaining four sections takes one of the poetry content categories – literary history, literary elements, literary techniques, and none - for additional examination, providing sample tasks and more detail about the distribution of the poetry content for those tasks as well as analyzing the ways in which task type and kind of task were also distributed among those poetry content tasks.

6.8.1 All Tasks

In this section, the overall findings about the poetry content of all the tasks are provided. The large-grain analysis is detailed in Table 49 in Appendix E and Figure 35, where the breakdown of tasks by big poetry content categories is shown. These large categories include (1) literary elements, (2) literary history, (3) none), (4) oral reading, and (5) literary techniques. As can be seen in the table, all three textbooks follow the same pattern with regard to the distribution of tasks and the poetry content that is emphasized by each one. Tasks that focused on literary techniques, such as figurative language or sound devices, were the most frequent, accounting for

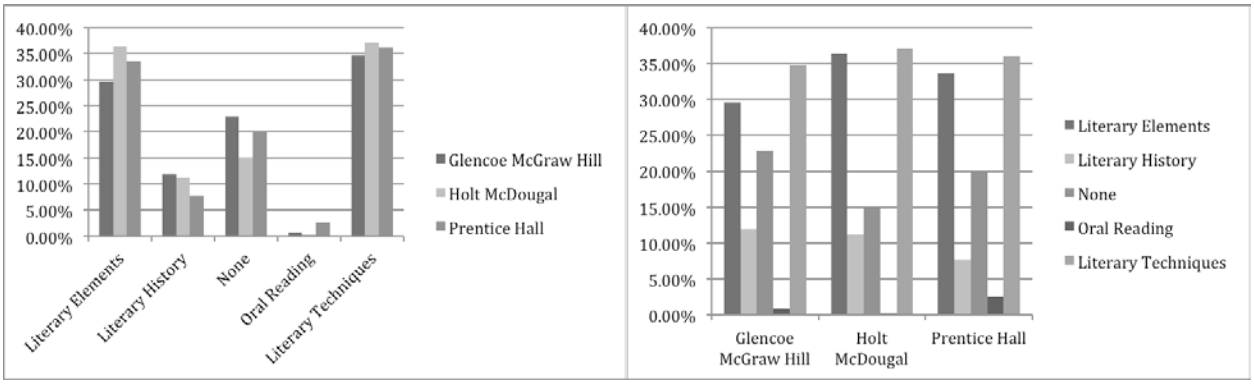

Figure 35: Poetry content of tasks: Large grain size

35% to 37% of all tasks for all three volumes. Tasks focused on literary elements - such as characters, plot, theme, or mood – were the next most common. For Glencoe, these tasks make up 30%, and for Holt and Prentice Hall, the numbers are 36% and 34% respectively. The third largest category were tasks that did not focus on any poetry content at all, and these account for 15% to 22% of all the tasks. The final two categories for all three textbooks were literary history – tasks asking about the poets or more general literary history questions – and tasks about oral reading of poems. Literary history tasks comprised 8% of the tasks in Prentice Hall and about

11% of both Glencoe and Holt tasks, while oral reading tasks accounted for only about 1% of all the tasks combined from the three textbooks. For this reason, the oral reading category is not further examined in the following sections, whereas the other categories are. This overall pattern and distribution can be seen in Figure 35.

Table 50 in Appendix E shows the results of a medium grain analysis, with the categories broken down a bit, but not all the way into their fine-grained distributions; these fine-grained analyses are included in Tables 51, 52, 53, and 54 in Appendix E for each textbook separately as well as for the three combined. The medium grain analysis breaks literary elements into two subgroups: plot, setting, characters and tone, mood, theme. Literary history is broken into general literary history and tasks focused on the poet's life or motivations. Literary techniques is broken into three subgroups: line, structure, diction; figurative language; and sound devices. As can be seen in Table 50 in Appendix E, for all textbooks the bulk of the literary element tasks are concerned with plot, setting, and characters versus tone, mood, or theme at a rate about two to three times for literary element tasks. With regard to literary techniques, again there is consistency across the textbooks including more questions about figurative language than either of the other two subcategories. Literary history tasks, while more evenly split between questions about general literary history and about the poet, do tilt somewhat towards the poet as the more frequent content. These results are also shown in Figures 36 and 37.

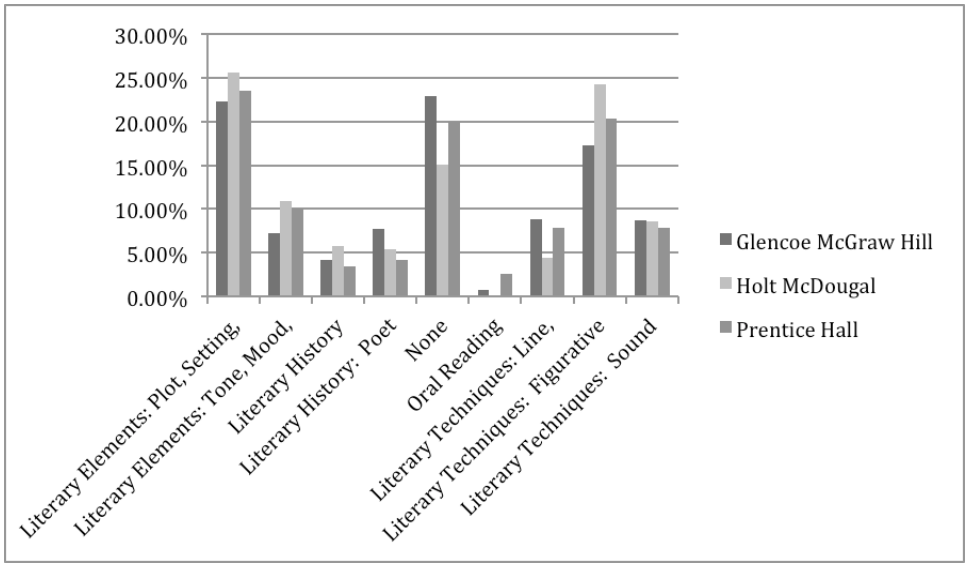

Figure 36: Poetry content of tasks: Medium grain size

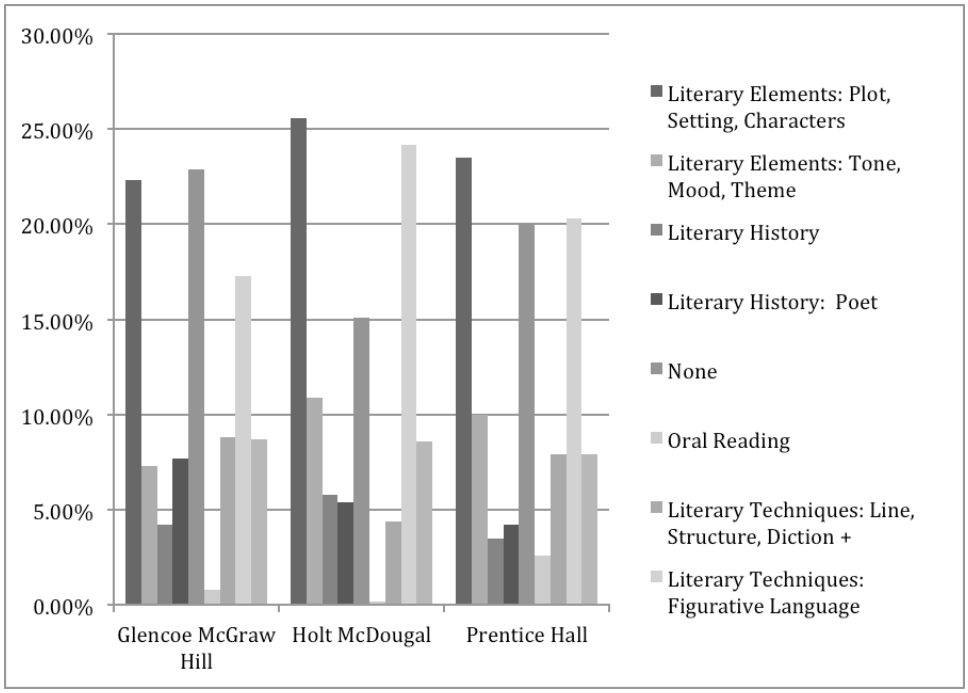

Figure 37: Poetry content of tasks: Medium grain size by textbook

What is also apparent in with the large grain or medium grain results, and what should not be overlooked, is that a large portion of the tasks included for the study of poetry and the included texts in all three of these textbooks are not focused on any poetry content at all. For Glencoe, these no poetry content tasks account for 23% of the included tasks. For Prentice Hall 20% of the tasks do not address any poetry content, and for Holt 15% of the tasks do not.

When each textbook is analyzed, we find that for Glencoe the order of tasks based on frequency of the poetry content categories is as follows: (1) none, (2) plot, setting, characters, (3) figurative language, (4) line, structure, diction, (5) sound devices, (6) poet history, (7) tone, mood, theme, (8) literary history, and (9) oral reading. For holt the order is slightly different: (1) plot, setting, characters, (2) figurative language, (3) none, (4) tone, mood, theme, (5) sound devices, (6) poet history, (7) literary history, (8) line, structure, diction, and (9) oral reading. Finally, Prentice Hall's order looks like this: (1) plot, setting, character, (2) figurative language, (3) none, (4) tone, mood, theme, (5) line, structure, diction and sound devices (6) poet history, (7) literary history, and (8) oral reading.

Based on the findings above, this means that the top three kinds of poetry content for the tasks for any and all of these three textbooks are plot, setting, characters, followed by figurative language, and then no poetry content at all. The next section provides a more detailed look at tasks about literary elements. Later sections provide this level of detail for literary history tasks, the literary technique tasks, and the tasks that were not about any poetry content.

6.8.2 Literary Elements Task Detail

This section provides additional details about literary element tasks, including the breakdown of the content into its finest-grain, the distribution of task type among the literary element tasks, and

the distribution of kind of task for these literary element tasks. Sample tasks for each subcode for each textbook are provided in Figure 38 to aid in understanding.

Literary Elements	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Plot, conflict, resolution	What does the speaker do after finding the meadow mouse? (p. 545)	What two incidents are described in "The Gift"? (p. 257)	What key event does the narrative relate? (p. 663)
Setting	How does Dove establish setting in this poem? (p. 571)	What time and place are described in Kumin's poem? (p. 784)	What is the weather like when the speaker goes visiting in "When I Went to Visit…"? (p. 680)
Speaker, other character	Who might the speaker of this poem be? (p. 489)	How would the speaker of each poem respond to the statement "Love lasts forever"? Use details from "Sonnet 18" and "Sonnet XXX" to write a three-to-five-paragraph response. (p. 815)	Who are the two characters who speak in "Danny Deever"? (p. 654)
Tone, mood	How do these five words [line 5] from the speaker contribute to the tone of the poem? (p. 478)	Which poem is more successful at creating a mood? (p. 147)	What tone do the rhetorical question and the statement "Let me pull up a chair" create? (p. 634)
Theme, main ideas, message	This poem in generally considered a powerful and fervently romantic love poem. How does this poem also connect to nature and everyday occurrences? (p. 489)	Now that students have read the poems, ask: What topics do both speakers address in addition to love? (p. 814)	Select two poems from this collection and describe what message or feeling about nature each poem conveys. (p. 680)

Figure 38: Literary element sample tasks

Table 55 in Appendix E shows the fine-grained coding for the five literary elements subcodes: plot, conflict, resolution; setting; speaker, other character; tone, mood; and theme, main ideas, message. This is also shown graphically in Figure 39. As can readily be seen here, for all textbooks, questions about the speaker of the poems or other characters in the poems were the most common of the literary element tasks, ranging from 48% to 64% across the three

textbooks. The second most frequent task involved those about the theme, main idea or message of the poem under study. Though much less frequent than questions about characters, these tasks accounted for 15% to 20% of the literary elements tasks and were the second most common for all the three volumes. In keeping with the trend of the textbooks' similarity, in third place falls tasks about plot, conflict, or resolution – in other words, questions about what is happening. Though there is some variety in terms of the degree to which questions about this content appear across the textbooks, and it should be noted that both Glencoe and Prentice Hall have an equal percentage of tasks about tone or mood as these, these are the third most likely kind of question about literary elements, accounting for 7% in Glencoe, 15% in Prentice Hall, and 18% in Holt. Literary element tasks about setting were the least frequent in all three anthologies.

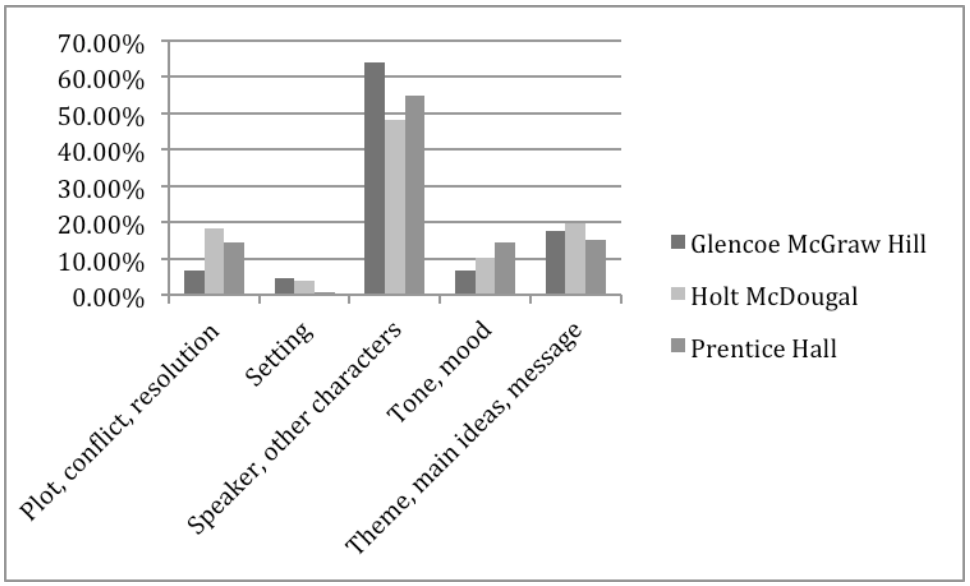

Figure 39: Poetry content detail for all literary element tasks

When these tasks are analyzed for the type of task, as is detailed in Table 56 in Appendix E and Figure 40, clear patterns emerge both within and across the textbooks. 85% of the literary element tasks in Glencoe are text-based closed or text-based open but treated as closed tasks.

This number is consistent with Holt's 89% and Prentice Hall's 92%. The indication by the textbooks seems to be that for these kinds of questions, only one correct response is appropriate. Additionally, these kinds of questions suggest that the important work for students is to ensure they understand what is going on in the poems and who is doing what. Although there are few non-text-based tasks – just five total for all three anthologies and probably not surprising for content centered on elements of the text, text-based open questions account for only 7% to 13% of these tasks; however, since about 20% to 30% of the literary element tasks were centered on interpretive matters like theme, mood, or tone, we might expect to see higher percentages of open tasks than we see here.

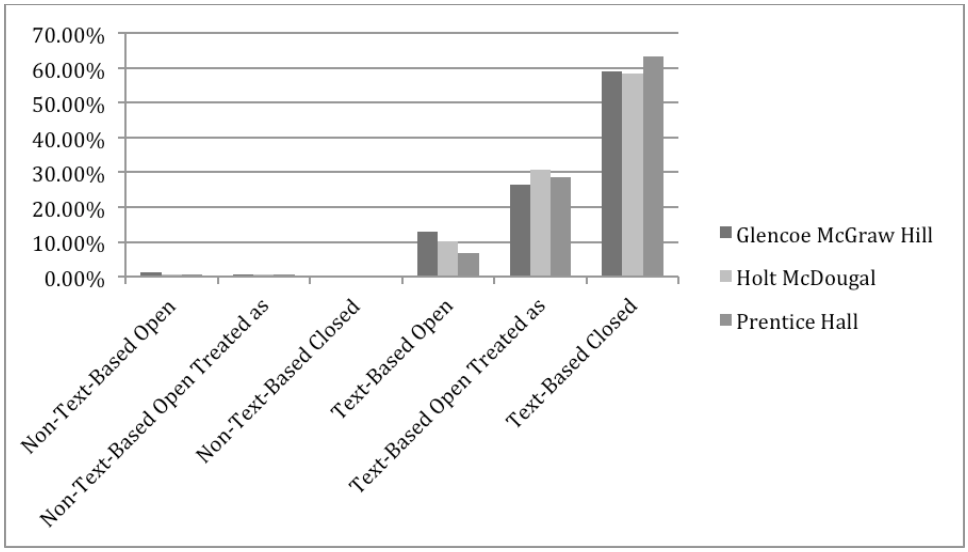

Figure 40: Task type for all literary element tasks

Table 57 in Appendix E and Figure 41 show the results of these tasks when examined by the kind of task. Given the findings above, it is perhaps not surprising that most commonly these tasks are either analyze/interpret or recall/paraphrase. For Glencoe, the breakdown of 49% and

45%, respectively, accounts for 94% of these tasks. This figure is consistent with Holt's 97% and Prentice Hall's 96%.

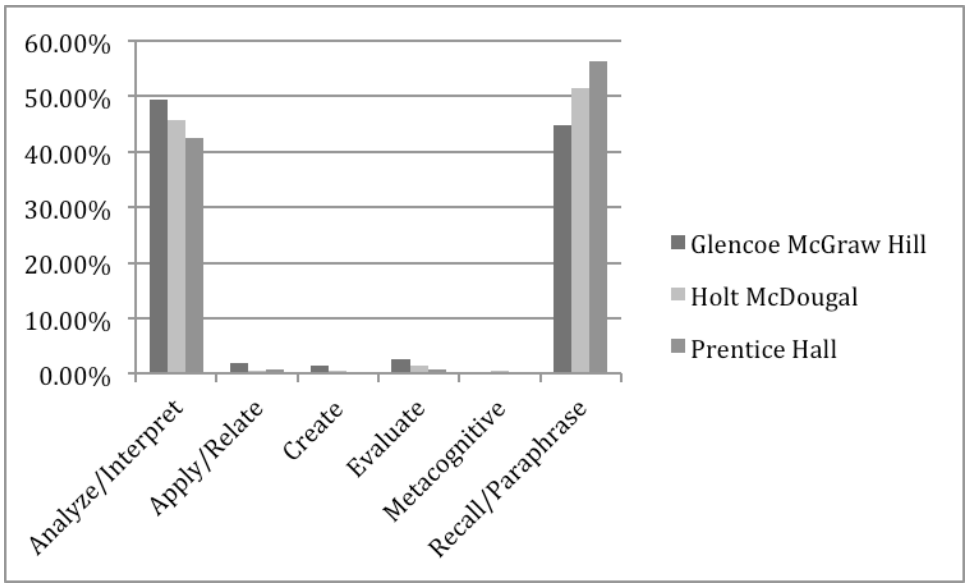

Figure 41: Kind of task for all literary element tasks

The results of the literary elements tasks indicate that these tasks are most likely to be about the speaker/other characters in the poem or the theme/main idea/message of the poem. The task types are overwhelmingly likely to be text-based closed and either recall/paraphrase or analyze/interpret kinds of tasks, and these patterns were consistent across all three textbooks. The next section examines the history tasks in more detail to provide similar analysis.

6.8.3 Literary History Task Detail

This section provides additional details about literary history tasks, including the breakdown of the content into its finest-grain, the distribution of task type among the literary history tasks, and the distribution of kind of task for these literary history tasks. Included in Figure 42 are sample

tasks from each anthology for each of the four literary history subcodes: definition/purpose of the genre; forms, genres, periods, movements; poet beliefs, experiences, biography; and poet motive, intention, purpose, style.

Literary History	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Definition/purpose of the genre	How can poetry help you take time to smell the roses? (p. 473)	On a sheet of paper, write your own definition of what poetry is. (p. 768)	Why might people choose to read poetry that reflects these common elements? (p. 728)
Forms, genres, periods, movements	How is the sonnet structured? (p. 490)	How does a narrative poem differ from a short story? (p. 147)	Write your own tanka, following the traditional Japanese form. (p. 691)
Poet beliefs, experiences, biography	Does Shakespeare say anything about his own love fading? (p. 488)	What do the author of the essay and the Albanian refugee have in common? (p. 496)	Ask students why the poet compares rocks to human beings. (p. 727)
Poet motive, intention, purpose, style	What might this tell you about the poet's reason for writing the poem? (p. 489)	Why might Li-Young Lee have chosen to call his poem "The Gift"? (p. 257)	In "The Bean Eaters," why do you think the author capitalized the phrase "Mostly Good"? (p. 703)

Figure 42: Literary history sample tasks

Table 58 in Appendix E and Figure 43 show the fine-grained coding for the literary history tasks. For Glencoe, the order in which these tasks fall is as follows: (1) poet motive (2) forms, genres, (3) poet beliefs, and (4) definition, purpose. Poet motive accounted for 44% of these tasks whereas definition and purpose accounted for just 8%. This picture was very similar to that of Prentice Hall whose order was the same: (1) poet motive and forms, genres, (2) poet beliefs, and (3) definition, purpose. Here both poet motive and forms and genres accounted for 39% each, and definition and purpose just 6%. Holt shifted things just a little: (1) forms, genres, (2) poet motive, (3) poet beliefs, and (4) definition, purpose.

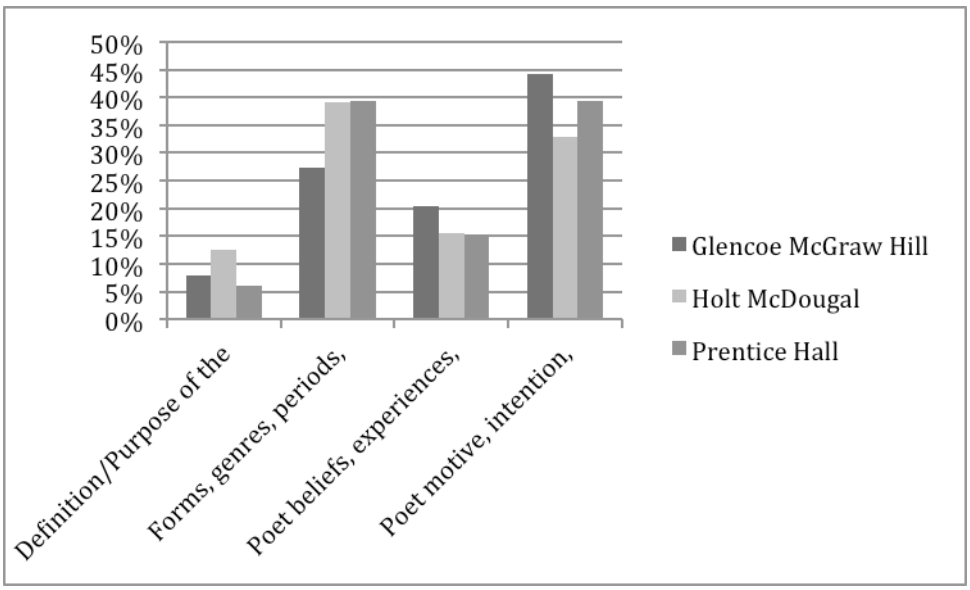

Figure 43: Poetry content detail for all literary history tasks

What this shows is that these tasks more frequently focus on the intentions of the poet and the kind of form or genre of the poems. To understand more about these literary history tasks, Table 59 in Appendix E and Figure 44 shows the results of these tasks broken down by task type. Whereas for the literary element tasks there seemed to be clear patterns within and among the textbooks, here there is quite a bit of variety. For Glencoe, the most common type of task was non-text-based open at 24%, followed by non-text-based open treated as closed at 23%. This makes some sense given that 44% of its tasks asked about poet motive or intention, something that cannot be supported with textual evidence but rather extends into conjecture or hypothesis. The remaining tasks are just about evenly distributed among the three text-based categories, with just 17% as text-based open.

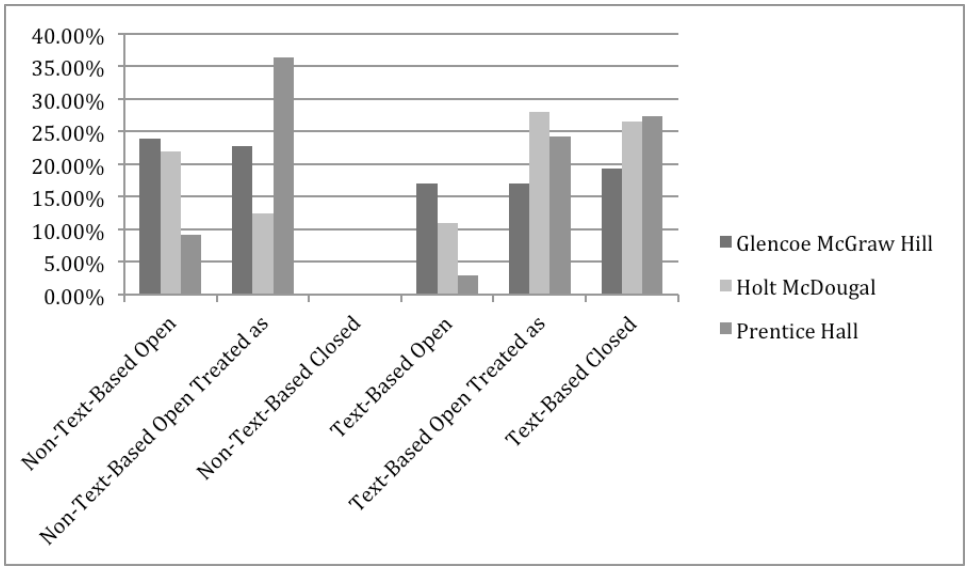

Figure 44: Task type for all literary history tasks

In contrast, Holt's two most common task types for literary history tasks were text-based open treated as closed at 28% and text-based closed at 27%. This may also align with Holt's more frequent tasks about forms and genres. The least common task, just like with Glencoe was a text-based open, and the remaining 34% were non-text-based, either open or open treated as closed. For Prentice Hall, the picture is different still. Here the most common type is text-based open treated as closed with 36%, followed by text-based closed at 27% and text-based open treated as closed at 24%. Non-text-based open and text-based open made up just the remaining 12%. None of the textbooks had any tasks that were non-text-based closed for these literary history tasks. Even still, there is great variety among the anthologies with regard to these tasks, variety that is seen in the content and that extends to the type of task as well.

This variability does not carry over to the kind of task for the literary history tasks, as can be seen in Table 60 in Appendix E as well as in Figure 45. For all three textbooks, the most frequent kind of task, coming in at about half of all these tasks or more, is analyze/interpret. This is followed by either apply/relate for Glencoe (18%) and Holt (27%) or recall/paraphrase for

Prentice Hall (24%), and then in the third spot is the reverse: Glencoe and Holt with recall/paraphrase at 15% and 20% respectively and Prentice Hall with apply/relate at 18%.

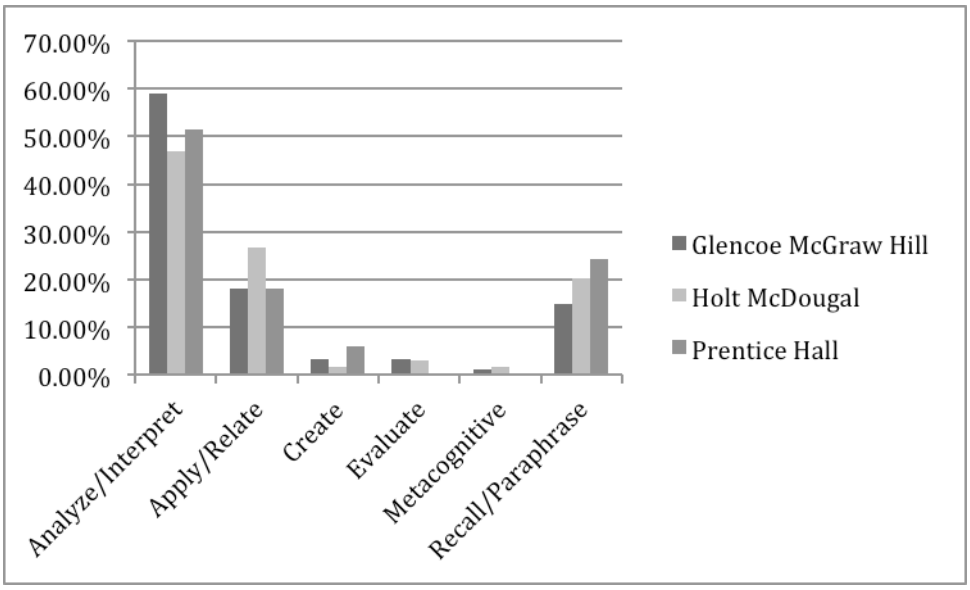

Figure 45: Kind of task for all literary history tasks

Though these literary history tasks show variability across the textbooks in terms of the task type, there is consistency with regard to the most frequent content – poet motive and forms/genres – and the most common kinds of tasks – analyze/interpret, followed by apply/relate and recall/paraphrase. The next section details the findings for the literary techniques tasks.

6.8.4 Literary Techniques Task Detail

This section provides additional details about literary techniques tasks, including the breakdown of the content into its medium grain, the distribution of task type among the literary techniques tasks, and the distribution of kind of task for these literary techniques tasks. Included in Figure

46 are sample tasks from each of the textbooks for each of the three literary techniques subcodes: line, structure, diction; figurative language; and sound devices.

Literary Techniques	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Line, Structure, Diction	The rhymed couplet of a sonnet often presents a conclusion to the issues or questions discussed in the three quatrains, or four-line stanzas, preceding it. What is the effect of the couplet in the Shakespearean sonnet you have just read? (p. 490)	How do the ideas expressed in the sonnet relate to its quatrains and couplets? Cite evidence from the poems to explain your answer. (p. 815)	In what way does the couplet at the conclusion summarize the main idea of the poem? (p. 687)
Figurative Language	With a classmate, discuss the use of personification in "Shall I Compare Thee to a Summer's Day?" Work together to find three examples of personification. (p. 490)	In poetry, an extended metaphor is a comparison between two things that is continued across a number of lines. What qualities does the extended metaphor in "Sonnet 18" help communicate? (p. 815)	Which characteristics of the woman in the sonnet does this woman seem to share? (p. 687)
Sound Devices	How would you describe the meter in the first four lines of the poem? (p. 488)	How does the rhyme scheme of lines 1-8 compare with that of Shakespeare's sonnet? (p. 814)	Using a chart like the one below, identify examples of sound devices [alliteration, consonance, assonance, and onomatopoeia] in "The Weary Blues" and "Jazz Fantasia." (p. 741)

Figure 46: Literary techniques sample tasks

Table 61 in Appendix E and Figure 47 show the medium-grained coding, and full detail for all the sub-subcodes is provided in Tables 51, 52, 53, and 54 in Appendix E for each textbook and combined; however, because of the distribution of the tasks, the numbers provide a less clear-picture than the medium breakdown, so that is used here instead of the full detail. As becomes immediately apparent, at least half of all the literary technique tasks in all three textbooks focus on some type of figurative language. The remaining tasks are evenly divided

among the other two categories for Glencoe and Prentice Hall. Holt is the exception: 65% of its tasks are about figurative language and tasks are about twice as likely to be about sound devices as they are line, structure, diction.

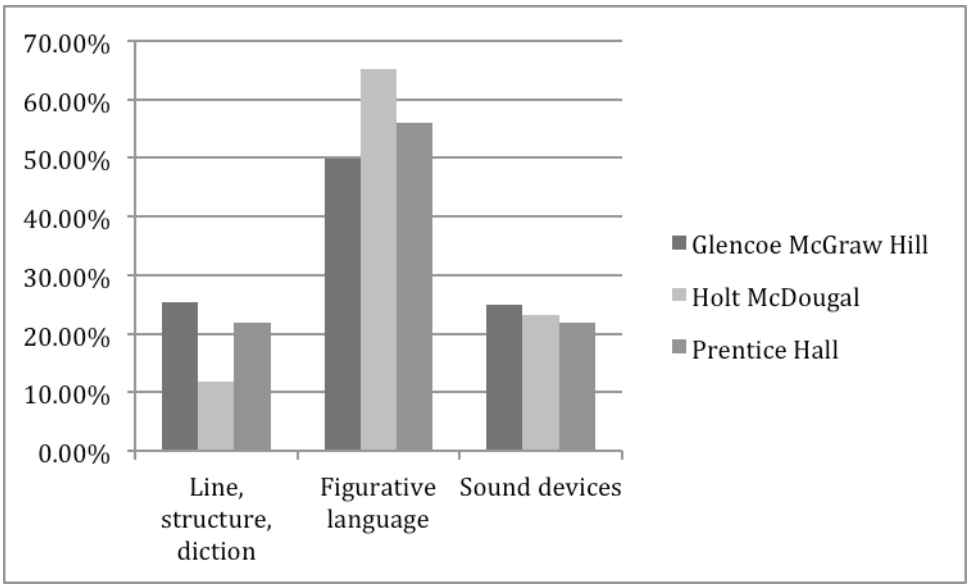

Figure 47: Poetry content for all literary technique tasks

Not only are these tasks overwhelmingly about figurative language, 51% to 63% of them are also text-based closed questions, as is shown in Table 62 in Appendix E and Figure 48. When the text-based open treated as closed questions are added with the text-based closed, about 70% to 85% of all the literary techniques tasks are accounted for. There is some variety, however, among the three textbooks with regard to open questions. About 20% of these tasks are text-based open in Glencoe, and another 10% are non-text-based open. For Holt, those numbers drop to 7% and 9% respectively, and for Prentice Hall to 7% and 4% respectively.

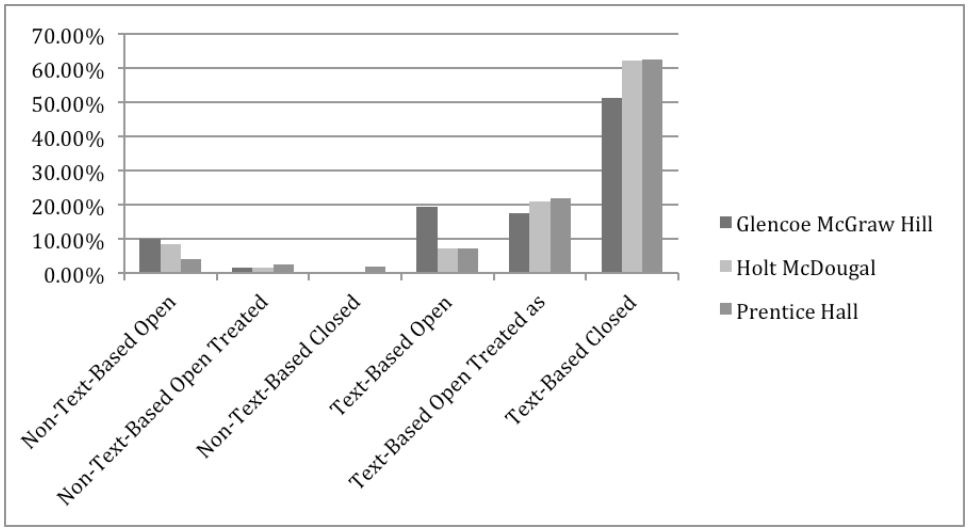

Figure 48: Task type for all literary technique tasks

Table 63 in Appendix E and Figure 49 provide the findings for the kind of task for all the literary technique tasks in all three textbooks. The findings here are similar to those with the literary element tasks, where the overwhelming majority of tasks are either recall/paraphrase or analyze/interpret. For Glencoe, 47% are the former and 37% the latter; for Holt those numbers shift ever so slightly to favor recall/paraphrase with 54% and 31% respectively, and for Prentice Hall the trend continues with 66% recall/paraphrase and 29% analyze/interpret. Again, given that so many tasks are closed or treated as closed, and given the content focus of the tasks, the most common kinds of tasks for this group are not surprising.

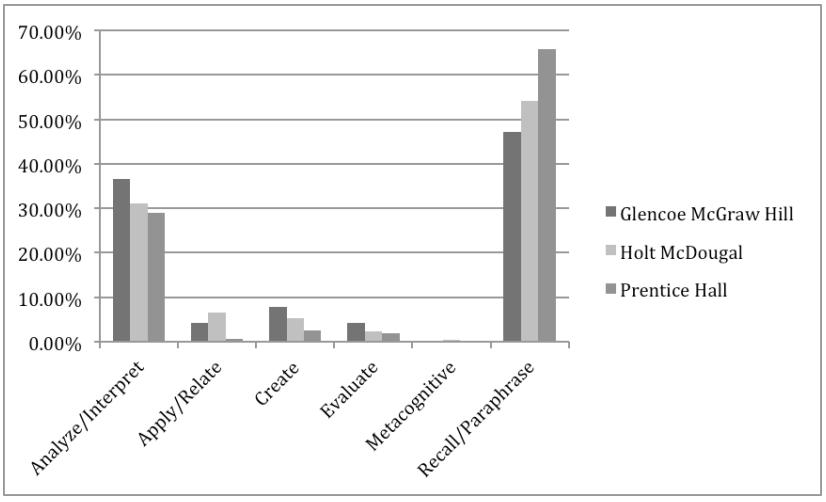

Figure 49: Kind of task for all literary technique tasks

For the literary technique tasks, the poetry content most frequently emphasized was figurative language, accounting for half or more of all these tasks across the three textbooks. To be expected, then, the overwhelming majority of tasks were text-based closed or treated as closed and were recall/paraphrase or analyze/interpret tasks. The final section provides details about those tasks coded as having no poetry content.

6.8.5 No Poetry Content Task Detail

This section provides additional details about no poetry content tasks, including the breakdown of the content into its fine-grain sub-codes, the distribution of task type among the no poetry content tasks, and the distribution of kind of task for these tasks. Sample tasks are included in Figure 50 for each anthology for each of the three no poetry content subcodes: other media, personal response, and summarize/paraphrase/restate.

No Poetry Content	Glencoe McGraw-Hill	Holt McDougal	Prentice Hall
Other Media	How realistic is the scene [in this painting]? Cite details that show whether or not the composition is fully articulated. (p. 489)	Describe the relationship of the figures [in the painting] shown. What specific details support your inferences? (p. 812)	Ask students to describe what they see in the picture. (p. 686)
Personal Response	Do you think that a poem would make a good token of affection? Why or why not? (p. 489)	Do the two sonnets agree with your own ideas about love? (p. 815)	Explain how this information might help you read fluently. (p. 689)
Summarize, Paraphrase, Restate	Describe in your own words what the reapers do. (p. 495)	None	Restate the first line in your own words. (p. 728)

Figure 50: No poetry content sample tasks

Table 64 in Appendix E and Figure 51 show the fine-grained coding, and as can be seen quickly, the majority of the no poetry content tasks were those that asked for some kind of personal response from the students. For Glencoe, 88% of the no poetry content tasks were of this kind; that number jumps to 94% for Holt and then drops to 66% for Prentice Hall. The second most common no poetry content task were those that asked about media other than poetry, such as paintings or music recordings. Prentice Hall led this category with 24%, followed by Glencoe with 7%, and Holt with 6%. Finally, tasks that asked students to summarize for no other purpose than to summarize were also coded as no poetry content. Holt did not contain any of these tasks, but they make up the final 5% for Glencoe and 9% for Prentice Hall.

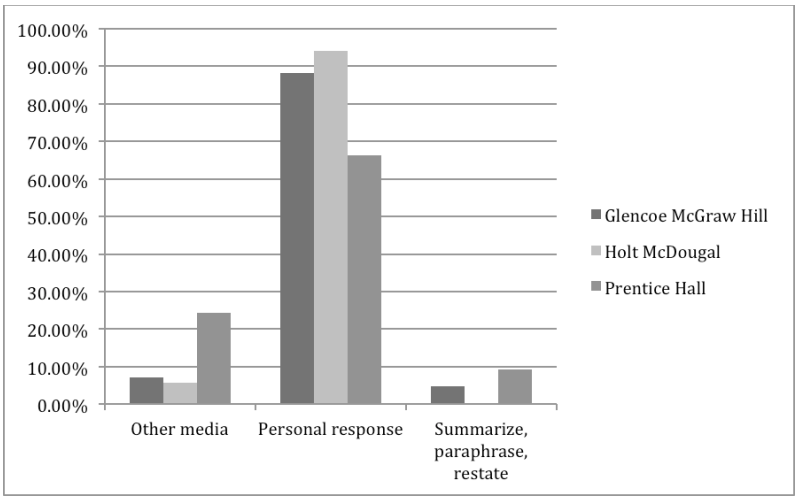

Figure 51: Detail for all no poetry content tasks

Given that these are no poetry content tasks overwhelmingly ask for some kind of personal student response, it should come as no surprise that the bulk of the tasks are non-text-based. As detailed in Table 65 in Appendix E and Figure 52, for Glencoe 82% of the tasks are non-text-based. This number is even higher for Holt at 91% and drops a bit for Prentice Hall to 76%. At the same time 8% to 22%, depending on the textbook, are still text-based, whether open or closed or treated as closed. What is most interesting is that this is the category with the most open tasks, coming in at 83%, 81%, and just 36% for Glencoe, Holt, and Prentice Hall respectively.

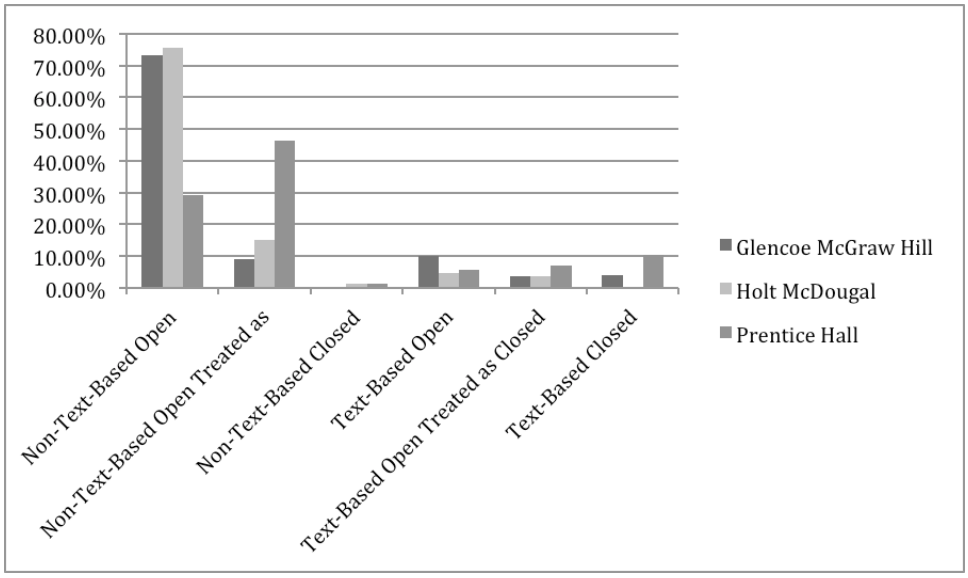

Figure 52: Task type for all no poetry content tasks

The final aspect of the no poetry content tasks examined the kinds of tasks. As is shown in Table 66 in Appendix E and Figure 53, and as is also consistent with the findings above about the task type and the differences between textbooks, tasks asking students to apply or relate were over 80% for both Glencoe and Holt. Prentice Hall had fewer, though this was still the most frequent kind of task for these tasks, at 52%. This is followed in all cases by analyze/interpret – a tie with recall/paraphrase for Prentice Hall.

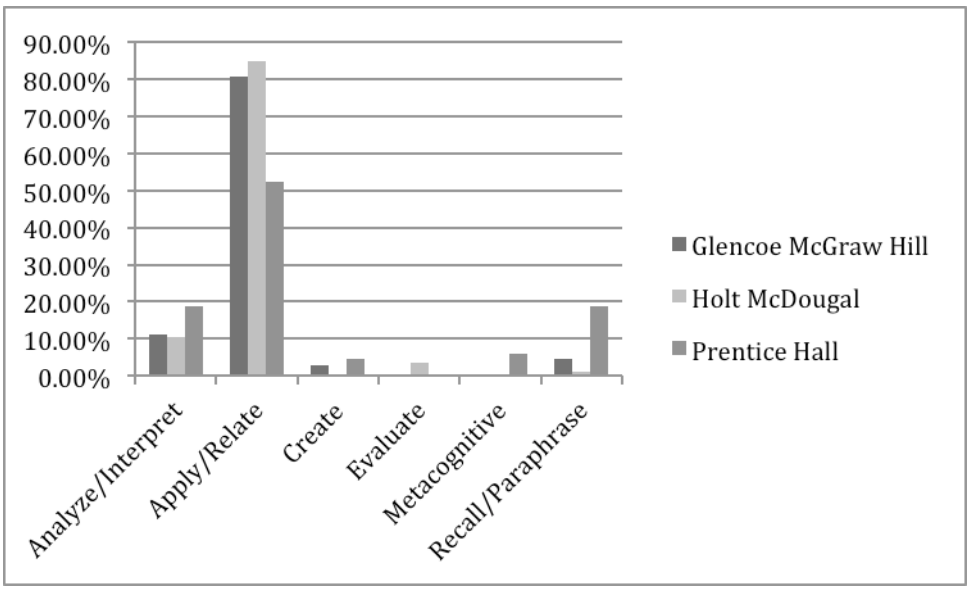

Figure 53: Kind of task for all no poetry content tasks

Overall, the tasks in which no poetry content was the focus overwhelmingly asked students to provide some kind of personal response, applying or relating something about their reading to their own lives or another's and were authentic, even if non-text-based questions.

6.9 CONCLUSION

This chapter detailed the findings with regard to the tasks included in the textbooks as part of the study of poetry and the included poems. Data collection and analysis focused on each of the following aspects of the tasks: task location; task grouping, connectivity, and sequencing; kind of response; intertextuality; task type; kind of task; and poetry content.

With regard to task location, most of the tasks appeared in student edition, rather than just in the teachers' editions, and most were post-reading questions. Post-reading questions that

appeared in the student editions accounted for two-thirds of all the questions for all three textbooks.

The findings about task grouping, connectivity, and sequencing illustrated some difference among the three anthologies. For Glencoe and Holt, stand-alone tasks accounted for at least half of all tasks in the volumes, and 85% of all tasks were either standalone or part of two subtasks; however, for Prentice Hall, stand-alone tasks accounted for just one-third, but when combined with tasks that were part of two subtasks, that number jumped to almost three-quarters. For all textbooks, at least 90% of the tasks were stand alone or part of two or three subtasks. In terms of grouping, however, almost 90% of all tasks for all textbooks were discrete tasks, and there were no patterns observed in terms of sequencing for any of the anthologies' tasks.

Consistent across the three textbooks, over 80% of the tasks did not specify the kind of response. In terms of writing tasks, only 8% of the tasks in Glencoe, 6% in Holt, and 5% in Prentice Hall specifically asked for a written response of some kind, whether poetry or prose, whether creative, expository, or personal response. Finally, only 1% to 2% were tasks that asked students to write poetry.

In terms of intertextuality, three-quarters or more of the tasks for all three textbooks did not ask students to do work across texts. Only 10% to 20% did ask for cross text work with another text, such as another poem in the set or another text, and Holt and Prentice Hall did include tasks, 3% to 4% of all included tasks, that asked for cross text work with a visual, usually a painting that was included with the poem or set of poems.

The findings with regard to task type illustrated that one-third to one half of all the included tasks for all the textbooks were text-based closed tasks, meaning that although these questions required textual evidence from the poems under study, they also were questions for

which there was just one correct answer. This is in contrast to the 7% to 15% of the tasks that were text-based open, meaning that they were authentic tasks. Overall, two-thirds to 85% of all the included tasks across the three textbooks were closed or treated as closed questions, and about three-quarters were text-based.

With regard to the kind of task, there was consistency across the three anthologies in that recall/paraphrase tasks accounted for one-third to one half all questions, with analyze/interpret questions accounting for another third. Questions asking students to apply/relate comprised one-tenth to one-quarter. Finally, create tasks were only 2% of all the tasks for both Holt and Prentice Hall, and just 4% for Glencoe. Evaluate tasks were even less at 1% to 2%, and metacognitive were the least frequent at 1% of all the tasks for each of the three textbooks. Analyze/interpret and recall/paraphrase tasks were, not surprisingly, more likely to be text-based than not and to be closed rather than open, whereas apply/relate tasks were more likely to be non-text-based and open.

The final aspect of the tasks that was analyzed was poetry content. Findings indicate that, for all three textbooks, 15% to 20% of tasks were not about any poetry content, about one-third were focused on literary techniques – specifically figurative language - and about another third were about literary elements – speaker/characters and theme, main idea, message. Very few oral reading tasks were included in any of the volumes, comprising just 1% to 3% of tasks. The remaining tasks were centered on literary history, with most focusing on poet motives or forms and genres.

Literary elements tasks were more likely to be text-based closed or treated as closed and were about evenly split between recall/paraphrase and analyze/interpret kinds of tasks, with a slight tendency toward recall/paraphrase. A similar pattern with regard to task type and kind of

task was also seen for literary techniques. About half of the literary history tasks were text-based closed or treated as closed or were non-text-based open in Glencoe and Holt. In Prentice Hall, there were more text-based treated as closed for the literary history tasks, indicating that there was more variability about task type for these tasks. The literary history tasks were more likely to be apply/relate with the rest split between recall/paraphrase and analyze/interpret. Two-thirds of the tasks in Prentice Hall to 90% and over in Glencoe and Holt that did not address any poetry content were personal response. Questions about other media, such as paintings accounted for 6% to 7% in Holt and Glencoe and 25% in Prentice Hall. Three quarters of these tasks in Glencoe and Holt were non-text-based open, and for Prentice Hall, these accounted for 30% with an additional almost 50% being non-text-based open treated as closed. Finally, over 80% of the tasks were apply/relate for Glencoe and Holt; for Prentice Hall, 50% were apply/relate with others split between analyze/interpret and recall/paraphrase at both 19%.

In the final chapter, these findings as well as those from Chapters 4 and 5 are discussed in order to come to some understanding about what this all means for students and teachers who encounter these textbooks as they learn about the place of poetry in the discipline of English language arts, what counts as poetry, who counts as a poet, and what does the work of poetry privilege and require.

7.0 DISCUSSION

7.1 INTRODUCTION

This study was designed to develop an understanding about how the genre of poetry is currently being represented by textbooks. The previous three chapters provided detailed examinations of the findings. This chapter provides a brief summary of what was found and then discussion of those findings for each of the three parts of the guiding research question. The discussion includes attention to what the findings suggest, what concerns are brought to light by the findings, and what might be working to influence what is included in the textbooks. This chapter continues with some discussion of alternative visions of poetry instruction, and then concludes with the implications that arise out of this research project for students, teachers, schools, publishers, and researchers who might want to undertake similar work as was done in this study.

7.2 PHASE ONE: ALLOCATIONS OF SPACE

7.2.1 Summary of Findings

Chapter 4 detailed the findings about the allocations of space in the three literature anthologies for the genre of poetry, both its included text selections and the surrounding instructional

apparatus. The purpose of that data collection and analysis was to answer the first part of the research question: How do the three most widely-used tenth grade literature anthologies represent the genre and the work of poetry through their space allocations for the genre of poetry and its text selections? This section briefly summarizes those findings for each textbook separately and as a collection, and the next moves on to discuss what these findings suggest about how the genre of poetry is represented in these three anthologies and what are the resulting concerns and possible influences for these findings.

The Glencoe textbook had a total of 1163 pages organized into seven units of study based on genre. All of the poems except for three were contained in the poetry unit, and the overall pages for poetry texts or instructional materials made up just 14% of the volume's total pages. The pages for the instructional apparatus for poetry outweighed its text pages at a rate of three to one. In all, the anthology contained 40 poems, or 32% of all the text selections for the textbook, 36 of which were unique to this series. These poems averaged about one page each in length and were written by 29 different poets, 11 of whom were unique to this textbook. The instructional materials contained 753 tasks for these poems, for an average of about 19 tasks per poem.

The Holt textbook had a total of 1365 pages organized into twelve units of study based on thematic or craft concerns. The poems were sprinkled throughout six of these units, but 61% of them were concentrated in one additional unit. The overall pages for poetry texts or instructional materials made up just 12% of the volume's total pages. The pages for the instructional apparatus for poetry outweighed its text pages at a rate of two to one. In all, the anthology contained 51 poems, or 32% of all the text selections for the textbook, 46 of which were unique to this series. These poems averaged about one page each in length and were written by 43 different poets, 23

of whom were unique to this textbook. The instructional materials contained 568 tasks for these poems, for an average of about 11 tasks per poem.

Finally, the Prentice Hall textbook had a total of 1261 pages organized into six units of study. All of the poems were contained in the poetry unit, and the overall pages for poetry texts or instructional materials made up just 12% of the volume's total pages. The pages for the instructional apparatus for poetry outweighed its text pages at a rate of two to one. In all, the anthology contained 37 poems, or 22% of all the text selections for the textbook, 32 of which were unique to this series. These poems averaged about one and a half pages each in length and were written by 35 different poets, 18 of whom were unique to this textbook. The instructional materials contained 435 tasks for these poems, for an average of about 12 tasks per poem.

Overall, and as was discussed in greater length in Chapter 4, these three textbooks showed an increase in overall size, an increase that results from more pages of instructional apparatus and some additional, although shorter, texts. In terms of poetry more specifically, we see that poetry texts and instructional material made up just over one-tenth of the total number of those many pages, that poems themselves comprised only 4% of the total pages and 8% of the total text pages, even though they made-up one-fifth to one-third of all text selections, and even though that number was a drop of almost 30% from the numbers found by Applebee in 1991 and Lynch and Evans in 1965.

7.2.2 Discussion of Findings

What these findings about space allocations for poetry in contrast to other genres seem to suggest is that poetry is not something terribly integral and important to the field of English. With such little real estate, poetry appears to be shown, to both teachers and students, to have lesser

importance for the field than other genres. The allocations of space in textbooks, in terms of actual pages, provide a window into what is legitimized and given priority. Of the four genres included in the anthologies, poetry is by far the given the least space. It is clear that fiction has a solid and privileged spot, commanding about the third of the pages, and informational and nonfiction texts come in at a close second, as these volumes show noticeable increases in this latter genre, perhaps spurned by the CCSS and the new attention given to such texts. Drama comes in next to last, but with the inclusion of full-length plays, such generous page allocations solidify its legitimacy and importance in the field in ways not done with the genre of poetry.

All three of the textbooks concentrate the bulk of the poems into one unit each, and two of them include a handful of other poems sprinkled throughout some of the other units. This is in contrast to the ubiquity of fiction and informational/nonfiction text selections, which have a solid presence in just about all of the units. The message seems to be that poetry is something extra, something that might be done if there is time, something that can skipped or overlooked if the more important work of the discipline needs to take precedence, whereas the real work, the authentic work of the field, resides with other genres.

As was detailed in earlier chapters, we also know that there is a level of anxiety and uncertainty when it comes to the genre of poetry. We also know that when teachers experience this kind of uncertainty, their reliance on the textbook increases. If the textbooks, then, represent the limits of the genre in terms of what is the best we can hope for, the most we can hope for, with regard to the texts to be taught and the work to do done, then even at its best, poetry embodies a small of slice of attention. For a genre with the potential to focus students on the power and craft of careful attention to language and the potential to improve comprehension for all kinds of texts, it seems odd to have it given such slim presence in these enormous volumes,

and it suggests that the message is that reading, writing, and thinking about poetry are not work that is integral to the field and that such study cannot do the work that can be done in other genres.

The concern here, of course, is that the attention paid to poetry by virtue of the space allocated to it in the textbooks shows a decrease since earlier research, research that also called for increased attention. This lack of real estate sends a pretty clear message to users of the textbooks, both students and teachers alike, that poetry texts and work within the genre are not important and hold little value in the discipline. It is possible that the decreased attention may be due to pressure exerted by the influence of the Common Core State Standards, which, as mentioned earlier, have positioned informational texts in a more prominent role than was previously ascribed. Since fiction holds a integral place in the discipline and in the textbooks, we see that perhaps it has been poetry that has given ground, allowing for the inclusion of more nonfiction and informational texts at its own expense. Poetry is decidedly absent from the CCSS documents, with just 21 mentions of the word "poetry" and 36 of the word "poem" in the entirety of the text of the K-12 ELA standards and Appendix A; these few mentions occur most frequently within the text of the elementary standards, with just five of the 57 instances within any of the high school standards, only one of which at grades 9-10.

If poetry is given short shrift in the CCSS's reading standards, it is all but ignored by the writing standards. There is only one mention of poetry or poem in these standards, showing up in writing standard 9 at grade since, and even then it is included only as an e.g.: "Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 6 Reading standards to literature (e.g., 'Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to

similar themes and topics')" (p. 44). Appendix A does include a note about writing standard 3, which is the narrative writing standard, indicating that "the narrative category does not include all of the possible forms of creative writing, such as many types of poetry. The Standards leave the inclusion and evaluation of other such forms to teacher discretion" (p. 23). Although this nod toward the value of other kinds of writing, toward poetry writing, is included, research has shown it is unlikely that teachers will find ways to include such work since it is seen by many as extra and not necessary, will overcome their own feelings of anxiety or lack of knowledge, or will subvert the conventions of their teaching environments to spend time and attention on something not seen as integral towards supporting students to meet the standards and perform on the accompanying assessments. While it is important to recognize that the CCSS are not most likely entirely to blame for the reduction in and lack of space devoted to poetry texts and work within the genre, it does seem that perhaps this influence is at least partly responsible. However, even if teachers wanted to spend time on the genre, many are without the resources and/or knowledge to support their students with the study of poetry, and as will be revisited in the next sections, if they turn to the textbook for that support, they and their students are confronted by a very limited picture of what counts as poetry, who counts as poets, and what counts as work within the genre. Later in this chapter, I provide discussion of some alternatives to the textbook and ways to build upon what little is offered there to improve poetry instruction at the secondary level.

7.3 PHASE TWO: POEMS AND POETS

7.3.1 Summary of Findings

Chapter 5 detailed the findings about the writers and text selections chosen for inclusion in the three literature anthologies. The purpose of that data collection and analysis was to answer the second part of the research question: How do the three most widely-used tenth grade literature anthologies represent the genre and the work of poetry through their included poems and poets? This section briefly summarizes those findings for each textbook separately and as a collection, and the next moves on to discuss what these findings suggest about how the genre of poetry is represented in these three anthologies and what are the resulting concerns and possible influences for these findings.

The poems included in the Glencoe anthology were most often from the late 20th and early 20th century and less often from the late 19th and 17th centuries, and it did include some 21st century works as well. Only 7.5% were not full texts, and the average length of the poems was 21 lines. Poems written in the 20th or 21st centuries tended to be somewhat longer than earlier poems. Although over half of the poems were not identified by their form or genre, the most frequently mentioned forms were lyric, free verse, prose poem, and haiku. The topics advanced by this textbook for the included poems were most often nature, love, mortality, and identity. With regard to the poets of the included poems, more poets were 61-80 years of age, followed by 41-60 year olds, and then those over 80. Three-quarters of the writers were deceased, males outnumbered females by two to one, and 50% were white. Poets who were Asian were more likely to be under 61 years of age, deceased, and male, while poets who were black or white were more likely to be over 60, deceased, and male as were those who were from North

America. Poets over 60, poets who were living, poets who were white, and poets from North America also tended to have longer poems than their counterparts. The biographical information provided about the poets in this textbook included an average image size of 3.6 in^2, and the bio was 216 on average; these sizes increased for poets over 60, living, male, non-white, and North American. For poems of any date, the most common topic was nature; for females it was identity, and for males it was nature; for non-white poets it was nature, and for white poets it was love.

For the Holt textbook, the poems were also most often from the late 20th and early 20th century and less often from the late 19th centuries, and the text did include some 21st century works as well. About 16% were not full texts, and the average length of the poems was 22 lines, much like in the Glencoe volume. Poems written in the 20th or 21st centuries tended to be somewhat longer than earlier poems. Although over half of the poems were not identified by their form or genre, the most frequently named forms were free verse, lyric, sonnet, and ballad. The topics advanced by this textbook for the included poems were most often nature, growing up, and love. Also, as was the case in Glencoe with regard to the poets of the included poems, more poets were 61-80 years of age, followed by 41-60 year olds, and then those over 80. Almost three-quarters of the writers were deceased, males and females were almost equally represented, and more than 50% were white. Poets who were Asian were more likely to be under 61 years of age, living, and male, while poets who were black were more likely to be over 60, living and female, and white poets were likely to be over 60, deceased, and male as were those who were from North America. Poets over 60, poets who were living, poets who were nonwhite, and poets from places other than North America also tended to have longer poems than their counterparts. The biographical information provided about the poets in this textbook included an

average image size of 1.9 in^2, and the bio was 48 on average; these sizes decreased for poets over 60, female, and non-North American. For poems of any date, the most common topic was nature; for females it was identity and nature, and for males it was growing up; for non-white poets it was growing up, and for white poets it was nature.

The poems in the Prentice Hall anthology were also most often from the late 20th and early 20th century and less often from the early 19th centuries, and the text did not include any 21st century works. All of the texts were full poems, and the average length of the poems was 30 lines, the longest average of the three textbooks. Poems written in the 20th or 21st centuries tended to be somewhat longer than earlier poems. Almost all of the poems were identified by their form, with lyric accounting for about half of all the poems, followed by narrative and sonnet and tanka. The topics advanced by this textbook for the included poems were most often mortality and love. Also as was the case in the other two volumes, with regard to the poets of the included poems, more poets were 61-80 years of age, followed by 41-60 year olds, and then those over 80. Again, almost three-quarters of the writers were deceased, males outnumbered females by two to one, and more than 50% were white. Poets who were Asian, black, and white were more likely to be over 60 years of age, deceased, and male, as were those who were from North America, Asia, or the United Kingdom. Poets under 61, poets who were living, poets who were white, poets who were female, and poets from places other than North America also tended to have longer poems than their counterparts. The biographical information provided about the poets in this textbook was similar to that provided in Holt, with an average image size of 1.6 in^2, and an average bio length of 44 words; these sizes increased for poets over 60 and North Americans. Poems from the 20th and 21st centuries were most likely to be about mortality,

whereas pre-20th century poems were more frequently about love; for females it was resilience and nature, and for males it was mortality; for poets of any race/ethnicity, it was mortality.

When looking across the three textbooks as a set, the poems selected for inclusion are only likely to be identified for their form about half of the time, with the exception of Prentice Hall. Additionally, poems are more likely to have been written or published in the early 20th or middle 20th century, and only Glencoe and Holt included any selections from the 21st century, something consistent with Applebee's earlier findings. With regard to the poets who are included in these three anthologies, poets who appear for tenth grade students are most likely to be, for all three textbooks, between 61 and 80 years of age, deceased, male, white, or North American. They are also more likely to be a combination of these characteristics. These findings are also consistent with Applebee's about the included text selections for poetry.

With regard to allocations for poems and poets across the textbooks, the poems selected for inclusion were most likely to be full texts rather than excerpts. The average number of tasks per poem was also fairly consistent at about 18-20. Poems by living poets and those written or published in the 20th or 21st century were more likely to be longer than others. Across all three anthologies, love, mortality, and nature are in each volume's top three topics advanced with one exception. Finally, there are nine poets who appear in all three anthologies, and there are only 23 who appear in more than one. There is only one poem, Shakespeare's "Sonnet 18," that appears in all three textbooks.

7.3.2 Discussion of Findings

These findings suggest that the textbooks convey pretty clear and pretty consistent messages about who counts as a poet and what counts as a poem; likewise, these volumes also

communicate by their minimalizations and their omissions as much as they do by their inclusions.

What is clearly privileged in this collection of tenth grade anthologies are notions that those who count as poets are people who are very, very far removed and very different from the students who engage daily with these textbooks as part of their English courses. Poets are characterized as a group overall by all the volumes as predominantly about five times older than an average 10th grader, deceased, white, and most likely male. Though our population in the US continues to change and shift, there has been no real change in the poet population overall as represented in these textbooks since either Lynch and Evans in 1965 or Applebee in 1991. The notion that is conveyed here then is that most poets are people who look like our politicians or maybe our friend's grandfathers, and this works to remove poetry, at least poetry as it becomes understood in schools, from something relatable for our students. Even when non-white poets and female are included, they generally still exhibit the other characteristics – deceased and over 60 - which still sets them apart as a special group and not people in whom students can see themselves or on whom they can build their conceptions of why poetry is something that can matter to their lives.

As was detailed in Chapter 1, poetry has a thriving life out the school walls, where poets very different from the ones who occupy these volumes, and with whom teenagers can identify and see themselves, are at center stage. The absence of these "other" poets in these anthologies reveals just about as much as who is held up as the important writers. If we want to bridge the divide between poetry outside of school - where it is thriving - and poetry in school - where it is dying - it may start with an acknowledgement that who counts as a poet has a much broader range than it is currently being defined by these textbooks.

In similar fashion, these three textbooks also constrain the notions of what counts as poetry. First and foremost, it becomes clear that the poems that matter were written more than 40 years ago. This, of course, along with the characteristics of the poets, help to suggest that poetry is something of the past, something static and fixed, rather than something dynamic and thriving or something that is done by living writers in the present moment.

As was detailed in Chapter 1, poetry is thriving outside of school, and for many students those out-of-school poetics are taking place through spoken word and slam poetry, through rap music, song lyrics, and personal writing, through programs like June Jordan's Poetry 4 the People Project, and even through texting, tagging, and tattoos. These experiences allow young people to talk about and come to terms with their personal stories, but they also provide an opportunity for them to enter the larger conversations of society and add their voices to the discussions about what it means to be human. These poetic literacies also provide a site of protest and counter-narrative, and this tradition of rebellion and critique has a long history in the genre, even if those kinds of poems are not included in the anthologies in favor of more banal topics. Participation in these voluntary poetry activities offers the writers a position within communities of writers (Fisher, 2007; Jocson, 2006), a "site of resilience" (Payne & Brown, 2010 as cited in Kinney, 2012, p. 397), an opportunity to become "cultural critics" (Hill, 2009, p. 122), and an "aesthetic safety zone to claim and develop a sense of being" (p. Jocson, 2006, p.700). Researchers have called for inclusion of such out of school poetics in schools (e.g., Fisher, 2005; Jocson, 2004; Mahiri & Sablo, 1996; Morrell & Duncan-Andrade, 2002; Weiss & Herndon, 2001), yet the findings here indicate that these calls for more inclusive notions of what counts as poetry are still going unheard.

This sense of being something from the past is partly reinforced by the few forms that are mentioned, such as sonnet, haiku, tanka, or lyric. These forms, while certainly still relevant today, are just as certainly not the only forms living writers use. By naming these few, the anthologies privilege these, which simultaneously minimizes or illegitimizes any others. The inclusion of poems all about the same length – able to fit on just about one page of the textbook – signals that poems are "short and sweet," whereas there are many examples from the past and present of poetry much longer. Likewise, the topics of the selections, topics that are advanced by the instructional apparatus for each poem, convey the notion that poetry is most often about nature or love, sometimes about something serious like death, but usually about "good" things that are light and breezy, where poets comment on what is beautiful or noticing the wonder in the everyday. Again, the suggestion here is not that these are not worthwhile topics for poems, or of topics to be discussed while reading a poem, but the notion conveyed by these anthologies is that this is what poets write about, which is also to suggest that other topics are perhaps off limits or not intended for such a genre. This is, of course, another way in which the poetry of the textbook becomes more remote for students, and which perpetuates the idea that poems are only for certain purposes, rather than understanding that the genre is not limited by these definitions, and that by its very nature, poetry is intended to be disruptive.

Overall, the representation of the genre of poetry by the included poems and poets in these volumes suggests that poetry is well-mannered and pleasant, something that sits behind glass and is to be observed, something almost benign, something that exists only in the past and not in the lives of the living, and certainly not something for the students who encounter these texts in their 5th period English class that is part of their lives, or resembles the poetry that might already be a part of their lives. Although the findings here suggest that little has changed since

Applebee's research in terms of who gets included by the textbook to represent the genre, it is interesting to note what might be a reinforcing agent for that stability: Common Core. Appendix B of the CCSS includes lists of exemplar texts, and more than half of the poets included on that list for high school appear in these tenth-grade anthologies: Baca, Bishop, Collins, Dickinson, Dove, Frost, Neruda, Shakespeare, and Whitman (pp. 10, 12). Likewise Reading Literature standard 10 names the following forms of poetry as important for study within the recommended range of text types: narrative, lyric, free verse, sonnet, ode, ballad, and epic (p. 57). The few forms identified by the textbooks include most of these, and there is a preponderance of narrative poems, which are treated much like short fiction, something that will be further explored in the next section. Whether this is a chicken or an egg situation – whether the anthologies influenced the standards or the reverse or they are functioning in some kind of reciprocal circle – the concern is that poetry is represented as something removed from students and from students' possible out of school poetic lives. Later in this chapter are some recommendations for teachers who want to bolster the limited representation about who and what counts as poetry. This limited representation, coupled with the small slice of the disciplinary puzzle afforded to the genre of poetry, suggests that students are getting very few, if any, opportunities to work with language in the close and precise ways that poetry allows, that poetry requests. This attention toward the work of the genre is detailed in the next section with regard to the findings for the final, and perhaps most significant, research subquestion about how the included tasks represent the work of poetry.

7.4 PHASE THREE: TASKS

7.4.1 Summary of Findings

Chapter 6 detailed the findings about the tasks and questions included in the three literature anthologies. The purpose of that data collection and analysis was to answer the third part of the research question: How do the three most widely-used tenth grade literature anthologies represent the genre and the work of poetry through their included tasks that direct the work in the genre and with its text selections? This section briefly summarizes those findings for each textbook separately and as a collection, and the next moves on to discuss what these findings suggest about how the genre of poetry is represented in these three anthologies and what are the resulting concerns and possible influences for these findings.

As was explained in full detail in Chapter 6, data collection and analysis focused on each of the following aspects of the included tasks: task location; task grouping, connectivity, and sequencing; kind of response; intertextuality; task type; kind of task; and poetry content.

The findings for the analysis of the included tasks in the Glencoe textbook revealed that three-quarters of the questions appeared in the student edition and that the overwhelming majority, 85%, were post-reading tasks. About half of these were stand-alone tasks, and 87% of them were discrete, meaning they were not part of a set of related tasks nor did they build on one another. Only about one in ten tasks asked students to work across more than one text, and 83% did not specify the kind of response the students should produce. Only 8% of the tasks asked students to speak in discussion or give a presentation, and only another 8% asked students to write in some form for their response, with just 2% requiring students to write poetry. Text-based closed or treated as closed tasks accounted for more than half of all the included tasks, while

only 15% were text-based open, or authentic. The remaining 29% were non-text-based, either open or treated as closed. Questions asking for recall/paraphrase and analyze/interpret comprised 71% of the tasks, followed by apply/relate that accounted for almost a quarter, with create and evaluate tasks making up only the remaining 7%. With regard to the poetry content of the tasks, about one-quarter were not concerned with any poetry content; tasks about literary elements and literary techniques were each represented by about one-third, with literary history tasks filling out the remaining percent.

With regard to the tasks in the Holt anthology, a little less than three-quarters of the questions appeared in the student edition and again, as with Glencoe, 85% were post-reading tasks. More than half of these were stand-alone tasks, and 92% of them were discrete. Only about one-quarter of the tasks asked students to work across more than one text, and 92% did not specify the kind of response the students should produce. Only 3% of the tasks asked students to speak in discussion or give a presentation, and just 6% asked students to write in some form for their response, with only 1% requiring students to write poetry, a decrease from Glencoe. Text-based closed or treated as closed tasks accounted for almost three-quarters of all the included tasks, while only 8% were text-based open. The remaining 21% were non-text-based, either open or treated as closed. Questions asking for recall/paraphrase and analyze/interpret comprised three-quarters of the tasks, followed by apply/relate that accounted for almost a fifth, with create and evaluate tasks making up only the remaining 4%. With regard to the poetry content of the tasks, about 15% were not concerned with any poetry content; literary elements and literary techniques were each represented by a little over one-third, with literary history tasks filling out the remaining 11%.

In the Prentice Hall volume, as with the other two textbooks, three-quarters of the questions appeared in the student edition, and 87% were post-reading tasks. Only about a third of these were stand-alone tasks, and 92% of all the tasks were discrete. Only about one in ten of the tasks asked students to work across more than one text, and as with the other anthologies, 90% did not specify the kind of response the students should produce. In this edition, only 5% of the tasks asked students to speak in discussion or give a presentation, and another 5% asked students to write in some form for their response, with only 1% requiring students to write poetry, as was seen in Holt. Text-based closed or treated as closed tasks accounted for almost three-quarters of all the included tasks, while only 7% were text-based open. The remaining 21% were non-text-based, either open or treated as closed. Questions asking for recall/paraphrase and analyze/interpret comprised about 84% of the tasks, followed by apply/relate that accounted for just 12%, with create and evaluate tasks making up only the remaining 3%. With regard to the poetry content of the tasks, about one-fifth were not concerned with any poetry content; literary elements and literary techniques were each represented by a little over one-third, with literary history tasks filling out the remaining 8%.

As a group, this collection of anthologies showed some patterns with regard to the findings about the tasks. Although the findings about task grouping, connectivity, and sequencing illustrated some difference among the three anthologies, for all textbooks at least 90% of the tasks were stand alone or part of two or three subtasks. In terms of grouping, almost 90% of all tasks for all textbooks were discrete tasks, and there were no patterns observed in terms of sequencing for any of the anthologies' tasks.

Also consistent across the three textbooks, over 80% of the tasks did not specify the kind of response. In terms of writing tasks, only 5% to 8% of the tasks specifically asked for a written

response, and out of that small percentage, only 23 tasks (just 1.3%) asked students to write a multi paragraph essay in response to an open, text-based question. Glencoe contained nine prompts (1.1%), ranging from asking students to research aspects of Indian culture in connection to reading Divakaruni's poem (p. 528), to argue in a persuasive essay whether they believe Roethke's poem represents an accurate view of life or whether its pessimistic perspective is an exaggeration (p. 544), to write a book review of an independently chosen book of poems (p. 643), to analyze the theme in "Down by the Salley Gardens" and "He Wishes for the Cloths of Heaven" (p. 553), figurative language in "since feeling is first" (p. 562), sound devices in Robert Frost's poems (p. 606), tone across two poems of their choice (p. 649), or the representation of subject matter in "Meeting at Night" and "A Dream" (p. 1069).

Holt contained eight (1.4%) such tasks with three of those asking students to analyze the extent to which "The Lake" deals with the themes of "life-in-death" and "death-in-life" (p. 877), how theme was developed through dialogue and imagery in "Mending Wall" (p. 893) and through figurative language and setting in "There Will Come Soft Rains," "The Sound of Night," and "Meeting at Night" (p. 785). Holt's other extended writing tasks prompted students to write about the speaker of the poem in Neruda's "Tonight I Can Write" (p. 809), to imagine how the speakers from "Sonnet 18" and Sonnet XXX" would respond to the statement "love lasts forever" (p. 815), to analyze the "stylistic elements" in a poem of their choice (p. 828) and in Dickinson's "If I can stop one heart from breaking" (p. 837), and to analyze the imagery of "The Taxi" and "Reprise" (p. 843).

Finally, Prentice Hall contained just six (1.37%) extended writing tasks as part of poetry study. The included prompts were similar to the other two textbooks, even if they were fewer in number, with such tasks as researching and writing a brief literary history report either how

Dickinson's work came to be published or about St. Vincent Millay's career (p. 731), analyzing how the speaker develops and conveys the theme (p. 784) or how the writer uses figurative language (p. 784) in a poem of their choice or how the writers generate mood in "Fear" and "The Bean Eaters" (p. 707), evaluating the effectiveness of the language techniques used in a poem (p. 731), and composing a literary analysis in response to a favorite piece of literature (p. 768).

The limited number of extended, text-based writing tasks is outdone only by the limited number of tasks that ask students to write complete poems. Only ten (.6%) such tasks were divided between the Glencoe text, which had six, and Prentice Hall, which had four, as Holt contained no tasks that asked for full poems from students. Glencoe specified the form of the poem in half of its tasks (tanka, prose poem, descriptive poem) and gave the students either a starting line ("since feeling is first") or topic (natural world and love) in three tasks. Just two tasks gave students free choice with regard to content and form. Similarly, Prentice Hall specified what form (lyric and tanka) students should use in two of its four tasks and the content (understanding of an image and favorite kind of music or collision between nature and people) in the other two, but contained no tasks where students had free reign. Holt did not include any tasks that asked students for full poems.

The remaining tasks that specified a response in writing seemed to coalesce into three types, all of which seem more like *writing around poetry* tasks than writing about poetry or writing poetry tasks. Tasks that asked for personal response rather than content tied to the text under study prompted students to write journal entries, reflections, and freewrites as well as their own definitions. Other tasks asked students to play with poetry and prose language but were exercises in practice rather than chances to really work at revision and precision with full

creative pieces; in these instances, students were writing lines of poetry, examples of different types of figurative language, and lots of descriptions, and these prompted a variety of text-based and non-text-based responses, both open and closed. Finally, the third group asked for text-based work, both open and closed, but asked for responses of a sentence or single paragraph, translations and summaries of texts, or short extensions of the text, such as a possible dialogue between character or speaker's interior monologue.

In terms of intertextuality, three-quarters or more of the tasks for all three textbooks did not ask students to do work across texts. Only 10% to 20% did ask for cross-text work with another text, such as "Compare and contrast the attitudes of the speakers [in "The Gift" and "Those Winter Sundays" toward the experiences they describe in the poems" (Holt, p. 257). Holt and Prentice Hall did include a small number of tasks that asked for cross-text work with a visual, such as "Compare the mood of the scene [in the painting] with the mood in the poem ["Meeting at Night"]" (Prentice Hall, p. 744).

The findings with regard to task type illustrated that one-third to one half of all the included tasks for all the textbooks were text-based closed tasks, meaning that although these questions required textual evidence from the poems under study, they also were questions for which there was just one correct answer. This is in contrast to the 7% to 15% of the tasks that were text-based open, meaning that they were authentic tasks. Examples of such authentic tasks include "In your opinion, does this poem present a stronger picture of Miss Rosie or of the speaker? Support your response with details from the poem." (Glencoe, p. 597) or "Ask students to explain the techniques that each poet [of "The New Colossus" and "Who Makes the Journey"] uses to make the immigrant experience clear and memorable for the reader." (Holt, p. 1024) or "Write an essay in which you analyze the poet's use of figurative language in a poem." (Prentice

Hall, p. 784). Overall, two-thirds to 85% of all the included tasks across the three textbooks were closed or treated as closed questions, although three-quarters of all tasks were text-based, which does represent a change from earlier research. Such recitation questions include tasks like "How did the bird in Collin's poem ["Christmas Sparrow"] get trapped inside the house?" (Holt, p. 801), "What device has the poet employed here [line 9 on "I am Offering This Poem"]? (Glencoe, p. 556), or "Who is the guest in 'The Wind Tapped Like a Tired Man'?" (Prentice Hall, p. 722).

With regard to the kind of task, there was consistency across the three anthologies in that recall/paraphrase tasks accounted for one-third to one half all questions, with analyze/interpret questions accounting for another third. Questions asking students to apply/relate comprised one-tenth to one-quarter. Finally, tasks that asked student to create, evaluate, or work metacognitively were the least frequent for each of the three textbooks. Analyze/interpret and recall/paraphrase tasks were, not surprisingly, more likely to be text-based than not and to be closed rather than open, as in "In "The Artilleryman's Vision," where is the artilleryman when he experiences his vision?" (Holt, p. 885) or "In what tone of voice do you imagine the mother uttering lines 9-12 [of "Fear"]?" (Prentice Hall, p. 702), whereas apply/relate tasks were more likely to be non-text-based and open, such as in "How much importance do you place on your emotions?" (Glencoe, p. 562).

The final aspect of the tasks that was analyzed was poetry content. Findings indicate that, for all three textbooks, 15% to 20% of tasks were not about any poetry content, about one-third were focused on literary techniques (e.g., figurative language or sound devices), and about another third were about literary elements (e.g., plot, character, setting). Non-poetry content questions ranged from asking students about visual or audio stimuli – "Have students draw

freehand while listening to jazz or blues recordings as Romare Bearden did" (Prentice Hall, p. 736) – to the majority of these tasks asking about the students' personal perspectives – "What do you see in your everyday life that is truly wonderful?" (Glencoe, p. 474) or "What could a person do to overcome his or her fear?" (Holt, p. 875). Very few oral reading tasks ("Choose one of the poems and identify two points at which you chose to adjust your reading rate. Explain your reasoning, citing details from the poem as support." (Prentice Hall, p. 655)) were included in any of the volumes, and the remaining tasks were centered on literary history. Many of these literary history tasks frequently asked students to speculate about author's own beliefs or motives, as in "What is Bei Dao's attitude about life and the future?" (Prentice Hall, p. 766) or "Why might Whitman have been interested in this particular Pennsylvania soldier?" (Holt, p. 884).

Literary elements tasks were more likely to be text-based closed or treated as closed and were about evenly split between recall/paraphrase and analyze/interpret kinds of tasks, with a slight tendency toward recall/paraphrase. This same pattern with regard to task type and kind of task was also seen for literary techniques. About half of the literary history tasks were text-based closed or treated as closed or were non-text-based open in Glencoe and Holt. In Prentice Hall, there were more text-based treated as closed for the literary history tasks, indicating that there was more variability about task type for these tasks. The literary history tasks were more likely to be apply/relate with the rest split between recall/paraphrase and analyze/interpret. The majority of the tasks that did not address any poetry content were personal response.

7.4.2 Discussion of Findings

Previously, the findings with regard to the included poems and poets in the anthologies enabled discussion about who counts as a poet and what counts as a poem for these three textbooks. The

discussion here focuses on what counts as work in the genre of poetry. As before, of course, this discussion is as much about what is minimized or missing as it is about what is privileged. Overall, the findings about the tasks included for the study of poems and poetry suggest that textbooks represent the work within the genre in limited and limiting ways: from the implied pedagogy being communicated via the tasks, to the preponderance of closed, even if text-based, tasks, to the poetry content that is fore-fronted as well as neglected, and to the positioning and implied value of writing within poetry instruction.

The findings show that the majority of the tasks appear in the student editions of the textbooks, which adds to the suggestion that the work with the texts can happen just as easily if done independently as together, something that was noted by Sosniak and Perlman's (1990) findings of students viewing the textbook as self-contained and self-explanatory, where little intervention or interaction from teachers was needed. The notion of independent read/answer or whole-group recitation seems to be supported by the location of the tasks, but also by the fact that students are rarely asked specifically to write something or to interact with others as part of their response or meaning-making, and also because students are rarely asked to evaluate or create something in response to a question. The implied pedagogy of the textbooks seems to position I-R-E as the default instruction, which works against the notion of instruction that apprentices students to the discipline of English in authentic and collaborative ways.

Likewise, the majority of the tasks are stand-alone, discrete tasks that do to seem to build toward a greater or deeper understanding; they seem interchangeable, to be used or not-used as time allows rather than sequenced toward building a coherent understanding of some larger driving questions or inquiries. As discussed by Mihalakis (2010) and building from the work of Applebee (1993, 1996), Athanases (2003), Boyd and Ikpeze (2007), and Doll (2004), in order for

curriculum to be coherent it should contain a central driving question or concept, multiple and varied texts related to the driving question, a sequence of open-ended tasks that drive the work with a single text or across multiple texts, and tasks that allow for reflection and revision of ideas throughout the unit. The value of such coherence, based on work in cognitive science (DeGroot, 1965, as cited in Branford et al., 2000; Wineburg, 1991), is that students are enabled and supported to organize their knowledge in ways that experts do, around big ideas rather than as discrete items in a long list (Cumming-Potvin, 2007; Lucking, 1976; Smith, 1985). Of concern here of course, is that the findings of this study suggest that this kind of purposeful sequencing and building is not happening in these textbooks.

Contributing to this apparent lack of coherence and inattention toward apprenticing students to authentic work in the discipline is the overwhelming emphasis on closed questions or questions treated as closed - even if they are text-based - and tasks asking students only to recall/paraphrase or to analyze/interpret in narrowed ways (by being presented with a dichotomous choice of interpretation or by being pointed to particular moments in the text, for example). The limited number of open-ended tasks may be influenced by, and mirror, the kinds of tasks that show up on standardized tests (Applebee & Langer, 2011); this also means that such questions become part of the instruction-du-jour to assuage test-prep pressure. Because these findings suggest that students have few opportunities to construct their own meanings and build their own interpretations, what we know is vital to students' development, achievement, and engagement (Applebee, Burroughs, & Stevens, 1994; Applebee, Langer, Nystrand, & Gamoran, 2003; Christoph & Nystrand, 2001; Guthrie, Schafer, Wang, & Afflerback, 1995; Langer, 2001; Nystrand & Gamoran, 1997), the indication to students seems to be that the work of poetry is only to read a poem and answer straight-forward recitation questions.

It is useful to remember, however, the extent to which the texts selected for inclusion in these anthologies allow for particular kinds of work, and it may be that the poems themselves are fairly straightforward and do not offer much with which to wrestle for students. While this particular aspect of the poems was not studied in this current project, mainly due to a lack of a reliable measure of text complexity and interpretive potential for the genre of poetry, it is something for future consideration, and may offer another window into the limitations posed by textbooks and how they construct both of the genre of poetry and the discipline of English for students and teachers.

Even with the preponderance of the tasks being closed, the findings here do suggest a change from earlier research with regard to the number of text-based tasks included. The findings here reveal that three-quarters of all the tasks require students to rely on evidence from the texts in order to respond as part of reading and writing. Although, as was discussed above, these questions tend to be recitation type and do not support students to construct their own meanings, this increase is potentially positive as it does help level the playing field for students in that they do not have to rely on background knowledge and experience in order to be successful in responding. This increase may be another moment where we can see the influence of the CCSS, especially given that one of the three key shifts prompted by the CCSS urges for reliance on textual-evidence for working with texts.

With regard to the poetry content addressed by the tasks, these findings suggest that the questions are more likely to focus on what is happening and who is involved in what is happening. It seems then that of primary concern when reading a poem is the gist and what it is about rather than what it means. This lack of focus on "what it means" and the dearth of

authentic, open-ended tasks suggests that textbooks are not are pushing students toward making inferences or developing their own text-based interpretations as part of their work with poems.

Working within the genre of poetry provides the opportunity for close work with language at the sentence and word level, with structure, with punctuation, line breaks, white space, with sound. Yet these findings show little attention to matters of craft beyond figurative language and some sound devices. While we can learn much about figurative language from poetry (and from other genres, too, of course), the emphasis of these tasks seems to suggest to students and teachers alike that this should be the focus of reading and study of poetry, after we've established whom the characters and what the plot lines are.

Additionally, tasks about the craft of the genre tend to be worded so that students are asked to guess at the poet's motive or intention and create hypothetical responses not based on the text or on their own experiences as a reader of that text. Tasks like "why did Shakespeare use this metaphor" may be intended to ask about the effects of these craft choices, but the actual wording suggests that the causes of these choices are more important than the effects on readers or more important than what we can learn about writing poems, and they also work to minimize students' readings of the text. Since students are not asked what seems to be the effect of this particular metaphor on their reading, the authority of the text is put squarely into the hands of the writer, minimizing or eliminating an authority students may have as readers and experiencers of these poems. These tasks also imply that author motive is something that can be known, many of these tasks included what seem to be finite answers in the teachers' editions, or that matters in our reading and meaning-making of texts, and poems in particular.

Even as the tasks that are focused on some aspect of poetry content are limited in scope, still almost one-fifth of the tasks are not about any poetry content at all. Instead these questions

ask students to respond or relate on a personal level, and most times these tasks are concerned not with particular aspects of the text under study but with more general ideas about them or completely unrelated to the specific poems being read. While personal response or connecting to the texts is not without value, the number of tasks given over to this purpose seems out of balance, especially given the way the remaining tasks are distributed with regard to the study of the genre.

The overall limited attention toward poetry with the CCSS was introduced earlier in this chapter; the reading literature standards for grades 9-10 do not mention poems or poetry except in standard 10, "read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range" (p. 38). Whether the CCSS has impacted the choices of the textbooks with regard to the content of the tasks included for the poetry texts, there is a like emphasis on plot and character in RL.9-10.3 and RL.9-10.5, theme in RL.9-10.2, and figurative language in RL.9-10.4. This seems to reflect the prevailing foci of the tasks, which while not valueless, certainly do ignore many other aspects of this specific genre in favor of content that goes more easily across the literary genres. In this way, then, it seems that poetry is not treated all that differently from prose, even as the two genres carry different expectations and opportunities. This may be influenced by the CCSS, or it may be that all literary texts are being treated the same by publishers due to the preponderance of boilerplate language and templated tasks used during the writing of the textbooks, or it may be a combination or something else entirely. The end result, however, is that students come to understand that the same questions are asked of poetry that are asked of prose, that one text is the same as another in terms of the work, rather than understanding that each text tells us what kind of work we need to do, where to focus our attention.

These findings also convey a pretty strong suggestion that writing, either about what we're reading or trying our hands in the genre or with a writer's methods, is not something that is important as part of the work with poetry, or other, texts. So few tasks specifically asked for writing of any kind, and with the exception of the end-of-unit writing that seemed to be the norm in each of the three textbooks, most other writing that was asked for was less than a paragraph and sometimes just a sentence or phrase or example of figurative language.

Each textbook did offer a small number of culminating writing tasks that were open-ended questions requiring an extended response, and for the most part these tasks were high-quality; however the small number of them across the sample, just 1.3% of all included tasks, is clearly a concern because it also represents few opportunities for extended writing opportunities. Applebee and Langer's 2011 report of writing instruction in middle and high schools reflects similar findings across the content areas, with just one extended writing task of three or more pages per nine-week period in ELA (the mean drops to .5 in science and social studies and to .1 in math), and they remind that without regular opportunities to create extended responses in writing to open-ended tasks, students are not supported "to use composing as a way to think through issues, to show the depth and breadth of their knowledge, or to go beyond what they know in making connections and raising new issues."

Additionally, these textbooks did not contain tasks where students were asked to write to help their thinking and meaning-making as part of their study of the texts. In this way, then, students were not asked to use writing to learn, but rather most of the writing tasks were for them to show what they learned or remembered. Likewise, and as was also detailed in the previous section, there are few tasks that ask students to try their hand at writing a poem. Many of those tasks that are included ask them to write a translation of the poem under study or write a few

lines in iambic pentameter, for instance, and many times they are asked to write a poem with a small group of students. Opportunities to write full poems were consistently 1% of all the tasks for each textbook, and rarely do these tasks ask students to try out some aspect of craft. Of additional concern is that none of the writing tasks, either writing about poetry or writing poetry, ask students to revise after getting formative feedback from their teachers or peers, to revise for precision of language and impact, or to return to their earlier thinking to incorporate their new learning.

Overall, the findings about the included tasks for poetry and the included poems suggest that the work of poetry is straightforward and simple. There are poems to be read, and then there are questions to be answered, to which there are clear and single answers. Interactions between and among students, and perhaps, even with a teacher are unnecessary as are writing about the poems and writing poems. These patterns, however, are not entirely unique to the genre of poetry, as was discussed earlier with regard the Mihalakis's findings in short story units, in particular, and with Bird's and Applebee's findings across genres. As such, it seems that poetry is perhaps not treated differently than fiction or drama or informational texts. On one hand, this lack of difference implies larger issues with the textbooks and how they represent the work in ELA as a whole and suggests that poetry – except for the space allocations – is getting the same treatment as the other genres. On the other hand, however, each genre comes with its own set of expectations, no matter how fluid those definitions may be and though part of the work within any genre should work to push against those expectations as much as align with them, and these differences seem to be ignored by the textbooks, especially with regard to poetry. The next section provides discussion of some possible alternatives as well as ways to build upon what the textbooks provide to improve poetry instruction.

7.5 ALTERNATIVES

Although full explanation and examination of all the alternatives to textbooks for poetry instruction could comprise a full dissertation on its own, I would be remiss to not provide at least a short discussion of some possibilities for teachers looking to move away from textbook-centered teaching with regard to the study of poetry.

I was always surprised by my students' reactions when confronted with books of poetry, poetry books. For almost all of them, poems lived only in the heavy anthologies they were assigned to lug around every year, and the students were wide-eyed and excited when they first learned that poems lived in whole books put together by the poet. I always scheduled a couple of days for students to just review, read, wander around my collection of books of poetry, and these were worthwhile days where students could explore and read-around whatever seemed interesting, alone and together.

Studying whole books of poems provides students the opportunity to consider such things as how the overall structure and order of the poems impacts the work, how a change in sequence changes the project, how a writer's style can become visible across multiple poems, how concepts and ideas are revisited and developed, how different poetic forms are in conversation with each other across the whole work or how together they create a whole greater than their individual contributions. Novels in verse, such as *The Crossover* by Kwame Alexander[8] or *Out of the Dust* by Karen Hesse[9], provide a nice bridge between prose and poetry for teachers and students alike, allowing for study of familiar narrative elements of plot and character as well as

[8] Alexander, K. (2014). *The crossover*. Boston: HMH Books for Young Readers.
[9] Hesse, K. (2009). *Out of the dust*. Boston: Great Source by Houghton Mifflin Harcourt.

poetic forms and structure. A book like *Here, Bullet* by Brian Turner[10] can be used to examine the complicated and complex topic of the Iraq War and its effects in ways that a single poem cannot allow, just as Komunyakaa's *Magic City*[11] takes on growing up in the South. Working across a pair of books with similar projects, such as *Sleeping Preacher*[12] and *Postmortem*[13] whose speakers work to reconcile their life caught between two worlds - that of New York City and the Amish in the former and Columbia and Pittsburgh in the latter – allows students to examine how language is used by each poet to represent each of their two worlds, how the forms of the poems in those worlds might differ, and how all of that impacts the overall reading of the book, as well as to compare and contrast the speakers and their journeys, for example.

Whole books of poems can also be used to teach specific aspects of the genre. One way I did this was to divide the class into four groups. Each group was responsible for teaching a particular aspect of the craft of poetry to the rest of the class using the work of four poets; these aspects were areas in which I expected them to work as they crafted their own chapbook of poems. The first group worked through the words of Beatty, Kasdorf, Olds, and Turner[14] to examine how these writers used language and structure to convey complex and sometimes difficult experiences. The second group used Emanual, Neruda, Plath, and Sexton[15] in order to examine these writers' abilities with imagery and concrete details. The word music group worked with Baraka, Young, Guevara, and Komunyakaa[16]. And finally, the last group examined

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[10] Turner, B. (2005). *Here, bullet.* Farmington, MA: Alice James Books.
[11] Komunyakaa, Y. (1992). *Magic city.* Hanover, NH: Wesleyan University Press.
[12] Kasdorf, J. (1991). *Sleeping preacher.* Pittsburgh: University of Pittsburgh Press.
[13] Kilwein Guevara, M. (1994). *Postmortem*. Athens, GA: University of Georgia Press.
[14] Beatty, J. (2002). *Boneshaker*. Pittsburgh: University of Pittsburgh Press; Kasdorf, 1991; Olds, S. (1992). *The father*. New York: Knopf; Turner, 2005.
[15] Emanual, L. (1992). *The dig.* Champaign, IL: University of Illinois Press; Neruda, P. (2004). *The essential Neruda: Selected poems.* San Francisco: City Lights Publishers; Plath, S. (1999/1965). *Ariel*. New York: Harper Perennial; Sexton, A. (2000). *Selected poems*. New York: Mariner Books.
[16] Baraka, A. (1995). *Transbluecency*. New York: Marsilio Publishing.; Young, D. (2002). *Skid.* Pittsburgh: University of Pittsburgh Press; Kilwein Guevara, 1994; Komunyakaa, 1992.

line breaks, white space, and other choices of Waring, McGrath, Sanchez, and Ondaatje[17]. They read each of the four books, and then they chose poems and designed tasks to assist them in teaching their peers about what they learned from these writers.

Beyond whole texts, studying multiple versions of the same poem, or example William Carlos William's two versions of "The Locust Tree in Flower" or several working drafts and a final version of a poem by a poet, you, or a student, allows students to closely examine language and the impact of minute changes from draft to draft. This attention to precision gives students an opportunity to consider how it influences their reading of the poem, and then they can turn that same attention to their own work as they start drafting and revisions their own poems. This kind of structural linguistics work is afforded by the genre of poetry in that the texts are of manageable size for such close attention, and the impact of single word choices can be more pronounced due to the economy of the language used.

There are also alternatives to the traditional textbook, from people like Kenneth Koch,[18] whose ideas for working with younger students have a long history and success, and Helen Vendler. Vendler's *Poems, Poets, and Poetry*[19] offers both ways to teach poetry as well as an anthology of poems to use in that work, and provides thirteen ways of talking about or describing poems when we encounter them: meaning, antecedent scenario, division into parts, the climax, the other parts, find the skeleton, games with the skeleton, language, tone, agency and speech acts, roads not taken, genres, and the imagination (p. 138). Rather than being prescriptive or limiting, these guiding questions work to open up the poems and the ways we might talk about them. Another useful resource, even though it does not contain an anthology of poems, is

[17] Waring, B. (1990). *Refuge*. Pittsburgh: University of Pittsburgh Press; McGrath, C. (1990). *Capitalism.* Hanover, NH: Wesleyan University Press; Sanchez, S. (2000). *Shake loose my skin: New and selected poems*. Boston: Beacon Press; Ondaatje, M. (1997). *The cinnamon peeler***.** New York: Vintage Press.
[18] Koch, K. (1998). *Making your own days: The pleasures of reading and writing poetry*. New York: Simon and Schuster.
[19] Vendler, H. (2010). *Poems, poets, and poetry: An introduction and anthology*. Boston: Bedford/St. Martin's.

Buckley's *360 Degrees of Text*[20]. Buckley's approach to the teaching of poetry combines elements of critical literacy, cognitive apprenticeship, and outside of school poetry and conceives of the work of poetry as close reading, argument, and structural linguistics.

The dearth of writing required by the textbooks based on the findings of this study suggests the need to add writing about poetry and writing poetry tasks to instruction in the genre. Two resources to help guide that latter work are *The Practice of Poetry*[21] and *The Working Poet*[22]. Both texts provide writing exercises and prompts written by practicing poets, as well as poems, to support students to expand their language use through experimenting with form, content, and structure.

As was discussed at length in this chapter, the textbooks provide limited and limiting representations of what counts as poetry and what counts as the work of poetry. The findings here have shown that the variety of poets and poems is something that could be supplemented with the inclusion of other voices, particularly from younger, living poets, and a wider array of forms. If budgets do not allow for the use of full books of poems, there are many poems available online through the Poetry Foundation (www.poetryfoundation.org) or the Academy of American Poets (www.poets.org). That being said, however, the texts that are included in the anthologies are not without value, provided the work with those texts is given some attention and possible revision.

These textbooks contain a high number of questions for each poem, on average about twenty, and as was previously discussed, these tasks are not sequenced, do not build toward constructing knowledge in a coherent way, contain many recitation type questions, and focus on

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[20] Buckley, E.M. (2001). *360 degrees of text: Using poetry to teach close reading and powerful writing.* Urbana, IL: NCTE.
[21] Behn, R., & Twichell, C. (Eds.) (1992). *The practice of poetry: Writing exercises from poets who teach.* New York: Harper Perennial.
[22] Minar, S. (Ed.) (2009). *The working poet: 75 writing exercises and a poetry anthology.* Pittsburgh: Autumn House Press.

similar issues for each text. Using the included poems in the textbook can be done independently from the included tasks. Or the tasks can be reduced in number, revised from closed to open tasks, and sequenced to work toward a guiding inquiry. Texts can be reordered or regrouped. Tasks can be revised to enable students to work on meaning-making. For example, "The everyday is usually considered non-threatening. In what ways has Collins made the everyday threatening [in "Creatures]?" (Glencoe, p. 485) does the intellectual work for the students by providing the interpretation that Collins has made the everyday threatening. This question could be reworded in such a way that the students who have to do the interpretive work and use evidence from the text to support it; such a revision might be "How has Collins characterized the everyday in this poem?" Additionally, the contents of textbooks can be supplemented by providing students opportunities to use writing to learn and to add additional chances for extended writing along with the writing of poetry and revision.

Certainly this discussion of alternatives only scratches the surface, but it does provide a beginning for those looking for different options than what is offered by these textbooks. The final section brings this study to a close by discussing the implications of these findings.

7.6 CONCLUSION

Why does any of this matter? The implications for these findings with regard to poetry reach both within and beyond the classroom walls and also serve as reminders of the issues with textbooks for all genres as well. If the textbook did not continue to occupy the prominent place that it does within teacher practice and student learning, then the findings here would be easier to ignore or dismiss; however, we know that reliance on these anthologies, particularly for content

with which teachers are less confident – like poetry – and for teachers new to the profession, continues to drive the day-to-day instructional work experienced by most students. We also know that teachers rely on these volumes for the texts to be studied, partly due to financial decisions and constraints for districts, and for the tasks used in that study. As such, these findings do have implications for poetry as a genre; for practice as it impacts teaching, teachers, and students; for the educational institutions of school districts and state departments as well as publishing houses; and for future research.

Because the genre of poetry is being represented as it is in these anthologies, poetry becomes or remains something that is removed from real life, out of date, and marginalized. In this way it seems like something to be encountered in a museum, something to be viewed from behind glass or a velvet rope. This representation works reinforce stereotypes and bad feelings associated with school poetry, and it is seen as something different than the poetry that might live in the real world. Of concern, of course, is that if the only experiences people might have with poetry are its representations in literature anthologies, and for many people - whether those people are students or teachers or former students who have grown up - school does provide those only experiences, these representations become solidified as what poetry is. Because these textbooks provide a limited picture, and because that picture works to reinforce the separateness and disconnected nature of poetry to people's current lives, attention to the genre of poetry is either split into "school poetry" and "poetry" or is diminished because of the negative experiences of many with "school poetry."

The representations of poetry in these anthologies also work against the notion of poetry as subversive or disruptive. In these textbooks, poetry is well-mannered and well-behaved, yet historically, poetry, as with other forms of art, has worked to incite and disrupt, disrupt our

patterns of thinking about the world and what we experience, to awaken us to the experiences within which we are surrounded and to which we may have become blind or dismissive. The value of poetry as art form and as playfulness with language and ideas seems to be missing from the way the genre is constructed by the textbooks.

Beyond the genre itself, these findings have implications for educational practice and for the experiences of both teachers and students in schools. Primarily, the representations of the genre and the work associated with poetry seem to signify lost opportunities. For teachers, these are lost opportunities to build their own professional content and pedagogical knowledge and to increase their confidence about the teaching of poetry. Additionally, because poetry is represented very differently than it might exist outside of school, for those students who might know of its other existence, there is another missed opportunity to capitalize on kids out of school experiences and connect with them or to allow students to see the place that poetry can have in providing commentary or disrupting the status quo, something to which young people are quickly drawn. Additionally for students, the lost opportunities include being given the possibility of engaging in rigorous intellectual work and meaning-making, working closely with language, of feeling connected to and able to relate and incorporate their outside knowledge and lived experiences into their learning in English class, and given a form in which they can try their own hands at conveying their observations about their world.

In terms of teacher practice, though the anthologies are not explicit about pedagogy and instructional methods, the representations of the work within the genre of poetry do suggest a particular kind of teaching. This kind of teaching seems to be teacher-directed with passive students following directions and answering questions to which there are right answers. The work does not suggest collaboration, conversation, meaning-making, or productive struggle. It

seems that students, as was found by Sosniak and Perlman (1990) do not see the need for a teacher: they simply read the texts and answer the questions and move on through the book.

Finally, research about how ELA teachers use textbooks in practice suggests that what is included in the anthologies represents the limits of instruction, as teachers rarely supplement with additional texts or with self-designed tasks or questions even if they do not use all the text selections or all the tasks in the textbooks. In this way, then, how the genre and the work of poetry are constructed by these tenth grade textbooks possibly represent the "best" we might hope for in terms of poetry instruction. At the same time, we also know that by virtue of poetry's space allocations in these volumes and by how many teachers approach poetry instruction as "if there's time" or "maybe in April," poetry is given short-shrift in many classrooms. This means that it is unlikely that teachers will use all the poetry texts and tasks in any given textbook in any given year, so the representations of the genre and what it means to work in the genre gets further distilled, further diminished from what this "best picture" even shows. Without support in becoming better consumers of instructional materials, and without demanding educative materials that support teacher learning alongside student learning, it seems unlikely that practices will change to capitalize on, rather than miss, the opportunities afforded by the study of poetry.

There are implications of these findings for educational institutions as well. Given that many of the findings here were also found with regard to other genres by earlier researchers, it becomes clear that there are perhaps significant problems with textbooks in terms of how they represent, not just the genre of poetry, but the texts and work in the discipline of English. School districts and state departments of education spend considerable time and money in the textbook adoption process, and that investment means change is slow – for instance, editions of textbooks remain in use long after newer editions are available. Although the tide is beginning to turn, with

some districts beginning to look for alternatives such as self-published anthologies, textbooks still maintain their integral place in teachers' classrooms. While it may be time to think differently about instructional materials and texts, districts could find ways to use the best of what is included in textbooks, develop a more critical eye towards what the textbooks are implying about the teaching of English, and support teachers to work together to develop more rigorous curriculum, more thoughtful use of text selections, and craft tasks that are worthy of study and build toward some greater understandings.

It is unlikely, until state departments and districts show much greater resistance, that publishers will change what they choose to include, either the text selections or the tasks for those texts. There is currently no real incentive for them to change, and nothing has changed very significantly in the last 30 years. Consumers could put pressure on the publishers to explain as well as consider, or reconsider, the role that the listed authors, editors, contributors play in the development, for example, or perhaps start asking questions of those scholars as well. Arthur Applebee, whose research on textbooks has been integral to this current study, is one of the Senior Program Consultants for Holt McDougal, along with other well-known names in ELA teaching and learning such as Judith Langer, Carol Jago, Carol Ann Tomlinson, and Jim Burke. Likewise, Glencoe indicates that its Senior Program Consultants are Jeffrey Wilhelm and Douglas Fisher, and Prentice Hall lists Harvey Daniels and Grant Wiggins as two of its Program Authors. What's interesting to me is that none of these prominent scholars, based on their publications and their research, seems to endorse the kinds of instruction being represented in these textbooks. In fact, most of them advocate for quite the opposite, and yet their names appear as contributors and shapers of these texts. A question for the publication industry is just what function do these people serve in the development of these curricular materials, and how might

that role be re-envisioned so that the materials included might reflect the beliefs and research on effective ELA instruction done by these very people?

How it is possible, for example, that the contents of the Holt textbook reflect the antithesis of what Applebee advocates and cautions against? In his 1991 study, Applebee details his findings of the textbooks against four assumptions about effective instruction, the last two of which are (1) "should emphasize reasoned and disciplined thinking rather than simply recitation of details or of interpretations presented by the teacher or text" and (2) "should be coherent and cumulative, leading the reader toward a more carefully thought-through understanding of a text rather than treating a text as a series of unrelated "puzzles" to be solved." He is clear in his assessment that the texts overwhelmingly fail to meet these assumptions, and yet the poetry section of the Holt textbook in this current study, for which he is listed as one of the senior program consultants along with his wife Judith Langer, contains 92% discrete tasks that are not part of any purposeful or coherent sequencing and 75% recitation questions. Both Langer and Applebee (2011), as discussed before, advocate for extended writing opportunities for students, and yet this textbook contains only eight tasks that could support such writing about poetry. Additionally, their work also focuses on the importance of talk as part of instruction, yet only 3% of the poetry tasks specifically ask for students to discuss with a small group or the whole class.

Likewise, as a researcher Jeffrey Wilhelm is interested in out of school literacies for boys and on the ways to capitalize on and bridge the gap with progressive curricula and instruction (Smith & Wilhelm, 2002); yet it is clear this sense of innovation is absent in Glencoe's text, whose poets were more often than not older, white, deceased males, whose most common topics were nature, love, and morality, and whose instruction resembles traditional I-R-E with more than half of tasks being closed. Likewise, Glencoe's other senior program consultant, Douglas

Fisher, is well known for advocating the importance of academic talk as part of instruction (e.g., Frey & Fisher, 2010) as well as the importance of tasks, and the sequencing of tasks, to build students' capacity and guide their study of a text. They caution, "if the questions focus…predominately on recall and knowledge, then the teacher may need to expand his or her repertoire" (Fisher & Frey, 2011, p. 59). Glencoe's over-reliance on recitation-type questions that asked overwhelmingly for recall or paraphrase or limited interpretation, limited number of tasks (just 8%) where students were engaged in discussion of any kind, and higher percentage (87%) of discrete tasks that were not sequenced in any to promote knowledge building all work in opposition to what Wilhelm and Fisher work towards in their own research.

Finally, Grant Wiggins and Harvey Daniels are listed as program authors for Prentice Hall. Wiggins is perhaps most well-known for his curriculum research on backward mapping with Jay McTighe (1998), advocating for a coherent curriculum that is tightly aligned and focused using the culminating assessment and essential questions as boundaries for instructional planning. Yet the included tasks do not exhibit this sense of coherence or sequencing toward some greater understanding of some guiding question, with 92% of them classified as discrete. Similarly, Daniels's work discusses the importance of inquiry and discussion as part of instruction (Harvey & Daniels, 2015) as well as the role that writing plays in learning (Daniels, Zemelman, & Steineke, 2007); however, only 5% of the tasks in poetry ask for students to engage in discussion of any kind, and only 7% of tasks were authentic, open-ended inquiry questions. Likewise, only 5% of the tasks asked for writing of any kind, and writing was not used as a way to learn. These are a few instances where the research-base and expertise of these prominent scholars in the field do not match the products to which they lend their name. This seems curious to me, although it seems to reflect the pattern of each of these textbooks.

Another question for publishers is why does everything look the same: questions for short stories (Mihalakis, 2010) look very similar to the questions for poetry, question stems are repeated from one text to the next, and there is boilerplate and templated language throughout rather than individual attention to what each text presents in terms of possible work and value. It seems that perhaps marketing (name recognition) and efficiency (reuse as much as possible) have subsumed the desire to provide quality curricular materials that support student development and apprentice students to the discipline in authentic ways. Consumers of such materials need to demand something different or walk away or be satisfied with such materials, and I suggest we should not and cannot be satisfied. There is too much is being lost if this is the best it is going to get.

Finally, these findings have implications for future research. As made clear by Doyle (1983), instructional tasks themselves provide only part of the picture of the instruction experienced by teachers and students in classrooms. Further research is needed to see exactly how teachers use these textbooks as part of their poetry instruction, as this would allow examination of the complicated environment in which tasks play a small role. As was also noted in Chapter 2, the body of research about exactly how teachers use textbooks in general in ELA is small, and so continued attention would help to build that scholarship so we have a better understanding of the role that textbooks play. Additionally, examining teacher's poetry instruction, with or without textbooks, would allow for deeper understanding of how the genre and its work is conceived of by teachers and conveyed to students, and to see the affordances and limitations of such study. Finally, building from the existing research about poetry in out of school spaces, like Korina Jocson's work for example, would provide greater understanding about the ways in which young people view the genre of poetry, its place in their lives both

inside and outside of school, and how to capitalize on the opportunities of engagement and cultural relevance to support rigorous and meaningful work with poetry in classrooms.

The findings of this project reinforce earlier findings with regard English language arts textbooks, and while on one hand it may seem that this study offers nothing more than confirmation of what we already knew to be true – that textbooks fail to capture what is valued by the discipline and fail to communicate to teachers and students what work with texts enables in terms of learning and development – teachers are still relying on these anthologies to solve the problems of what and how to teach, and textbooks are still being published and adopted by districts as they have been.

This research has helped to fill a missing space, that of richer understanding about the genre of poetry, something that has received little or no concentrated attention, even among the earlier studies of textbooks. This study also contributes to understanding how the genre of poetry has been defined by these textbooks, definitions that help to construct the genre for students and teachers and adults who once were students. In this way, the textbooks characterize and limit the genre in ways that illustrate it has little value or importance. With nothing to contrast or compete with these representations, something that happens for many who never "recover" from their school poetry experiences, these are the conceptions that stand and get perpetuated as the truth.

The value of poetry for learning about texts, about writing, about language, about ideas, about the world, and about ourselves is enormous, but the potential is at risk of being lost by the ways in which these textbooks represent this genre and its work.

APPENDIX A

POETRY SNAPSHOT SOURCES

[1]Bowker. (2013). Print ISBN counts, USA pubdate 2002-2013. http://www.bowker.com/assets/downloads/products/isbn_output_2002_2013.pdf?webSyncID=9c3c6b4b-288e-2301-3981-c56eb8688382&sessionGUID=1ad80547-60e6-3a68-ae19-d72e5a1796d8

[2]Schulte, B. (2007, March 11). A blossoming population of poets. *Washington Post.* http://www.washingtonpost.com/wp-dyn/content/article/2007/03/10/AR2007031001408.html

[3]Poets & Writers. (2014). Tools for writers. pw.org. http://www.pw.org/toolsforwriters.

[4]Academy of American Poets. (2014). Mission and history. http://www.poets.org/academy-american-poets/mission-history. Poetry Society of America. (2014). Mission. http://www.poetrysociety.org/psa/about/mission/.

[5]Nuyorican Poets Café. (2014). History and awards. http://nuyorican.org/nuyorican-poets-cafe/history-awards.

[6]Smith, M.K. (2014). History. http://marckellysmith.com/?#/history/

[7]Poetry Slam, Inc. (2014). Slam list. http://www.poetryslam.com/slams

[8]Teen Ink. (2014). Poetry. http://www.teenink.com/poetry/

[9]Poetry.com (2014). FAQs. http://poetry.com/static/faqs

[10]Google. (2014, December 14). http://www.google.com

APPENDIX B

CODING FOR TASK DESCRIPTIVE CHARACTERISTICS

Category	Code	Definition
Edition *In what edition of the textbook, student and/or teacher, did the task appear?*	Student and teacher editions (ST)	The task appeared in both the student and teacher editions of the textbook.
	Teacher edition only (TO)	The task appeared in the teacher edition of the textbook only.
Location *Where was the task located in relation to the poetry unit and poem under study?*	Pre-Reading (PR)	The task was intended to be completed prior to reading the poem under study.
	Post-Reading (PO)	The task was intended to be completed after the reading of the poem and/or the set of poems.
Intertextuality *Did the task ask students to work across the text under study and an additional text, either written, visual, or audio?*	Yes, text and text (YTT)	The task was intertextual, and the additional text was another written text.
	Yes, text and visual (YTV)	The task was intertextual, and the additional text was a visual, like a painting or photograph
	Yes, text and audio (YTA)	The task was intertextual, and the additional text was an audio recording, like a piece of music
	No, text only (NTO)	The task was not intertextual and was about only one written text.
	No, visual only (NVO)	The task was not intertextual and was about a visual only.
	No, audio only (NAO)	The task was not intertextual and was about an audio recording.
	X	The task was the presentation only of a prior completed task and is not eligible for coding for this category.

Figure 54: Coding details for task descriptive characteristics

Figure 54 (continued)

Category	Code	Definition
Response Type *What type of response was specifically asked for in the wording of the task?*	Not specified (NS)	The task did not specify a type of response
	Other medium (OM)	The task required a response created in another kind of media, like a multi-media project or artwork
	Speaking – presentation (SP)	The task asked students to deliver an oral presentation, such as a speech or oral interpretation of a poem.
	Speaking – discussion (SD)	The task asked for students to discuss with a partner, small group, or whole class.
	Writing – poetry (WP)	The task asked students to write lines of poetry or a poem.
	Writing – prose, creative (WPRC)	The task asked students to write phrases, sentences, paragraphs, or whole pieces of creative writing, such as narratives, descriptions, examples of figurative language
	Writing – prose, expository (WPRE)	The task asked students to write sentences, paragraphs, or whole pieces of explanation, analysis, argument, research.
	Writing – prose, response (WPRR)	The task asked students to write sentences, paragraphs, or whole pieces of reflection, personal response, reaction, such as journal entries or freewrites.
Grouping *Was this task a stand-alone task or was it part of a group of subtasks either as presented in the textbook or as broken into discrete subtasks during the coding?*	1	The task was a discrete, stand-alone task in the textbook, was not part of a group of subtasks, and was not broken into subtasks during the coding.
	2	The task was one of two subtasks.
	3	The task was one of three subtasks.
	4	The task was one of four subtasks.
	5	The task was one of five subtasks.
	6	The task was one of six subtasks.
	7	The task was one of seven subtasks.
	8	The task was one of eight subtasks.

APPENDIX C

DATA TABLES FOR CHAPTER 4

Table 3: Page allocations by genre

		Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean	Lynch Evans (1965)	Applebee (1991)
DRAMA	Text Pages	140 62.5%[a] 29.9%[b] 12.0%[d]	127 61.9%[a] 20.0%[b] 9.5%[d]	144 61.5%[a] 22.2%[b] 11.4%[d]	411	137 61.9%[a] 23.4%[b] 10.8%[d]	 3.0%[b]	100.3 22.3%[b] 10.9%[d]
	Instructional Apparatus Pages	84 37.5%[a] 12.1%[c] 7.2%[d]	78 38.0%[a] 10.7%[c] 5.7%[d]	90 38.5%[a] 14.7%[c] 7.1%[d]	252	84 38.0%[a] 12.4%[c] 6.7%[d]		
	Total Pages	224 19.3%[d]	205 15.0%[d]	234 18.6%[d]	663	221 18.6%[d]		
FICTION	Text Pages	155 30.4%[a] 33.0%[b] 13.3%[d]	280 49.1%[a] 44.0%[b] 20.5%[d]	274 83.3%[a] 42.2%[b] 21.7%[d]	709	236.3 52.6%[a] 40.4%[b] 18.7%[d]	 20.0%[b]	234.3 52.2%[b] 25.6%[d]
	Instructional Apparatus Pages	355 69.6%[a] 51.2%[c] 30.5%[d]	229 45.0%[a] 31.4%[c] 16.8%[d]	55 16.7%[a] 9.0%[c] 4.4%[d]	639	213 47.4%[a] 31.4%[c] 16.9%[d]		
	Total Pages	510 43.9%[d]	509 37.3%[d]	329 26.1%[d]	1348	449.3 35.6%[d]		

Table 3 (continued)

		Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean	Lynch Evans (1965)	Applebee (1991)
POETRY	Text Pages	39 23.5%[a] 8.3%[b] 3.4%[d]	54 32.7%[a] 8.5%[b] 4.0%[d]	50 32.7%[a] 7.7%[b] 4.0%[d]	143	47.7 29.6%[a] 8.2%[b] 3.8%[d]	 55.0%[b]	62.8 14.0%[b] 6.8%[d]
	Instructional Apparatus Pages	127 76.5%[a] 18.3%[c] 10.9%[d]	111 67.3%[a] 15.2%[c] 8.1%[d]	103 67.3%[a] 16.8%[c] 8.2%[d]	341	113.7 70.5%[a] 16.8%[c] 9.0%[d]		
	Total Pages	166 14.3%[d]	165 12.1%[d]	153 12.1%[d]	484	161.3 12.8%[d]		
INFORMATIONAL AND NONFICTION	Text Pages	135 57.0%[a] 28.8%[b] 11.6%[d]	175 42.5%[a] 27.5%[b] 12.8%[d]	181 33.2%[a] 27.9%[b] 14.4%[d]	491	163.7 41.1%[a] 28.0%[b] 13.0%[d]	 23.0%[b]	53.3 11.6%[b] 5.8%[d]
	Instructional Apparatus Pages	102 43.0%[a] 14.7%[c] 8.8%[d]	237 57.5%[a] 32.5%[c] 17.4%[d]	364 66.8%[a] 59.5%[c] 28.9%[d]	703	234.3 58.9%[a] 34.5%[c] 18.6%[d]		
	Total Pages	237 20.4%[d]	412 30.2%[d]	545 43.2%[d]	1194	398 31.5%[d]		
VOLUME	Total Text Pages	469 40.3%[d]	636 46.6%[d]	649 51.5%[d]	1754	584.7 46.3%[d]		450 49.1%[d]
	Total Instructional Apparatus Pages	694 59.7%[d]	729 53.4%[d]	612 48.5%[d]	2035	678.3 53.7%[d]		467 51.0%[d]
	Total Pages	1163 100%	1365 100%	1261 100%	3789 100%	1263 100%	702 100%	917 100%

[a] *Percentage of genre total pages.*
[b] *Percentage of volume total text pages.*
[c] *Percentage of volume total instructional apparatus pages.*
[d] *Percentage of volume total pages.*

Table 4: Allocation detail for Glencoe McGraw-Hill

Glencoe McGraw-Hill Textbook Detail						
			Number of Text Selections Per Genre			
Unit	# Pages for Unit	Poetry	Fiction	Drama	Nonfiction or Informational	Total Selections
1. Short Story	277 23.8%	0	22 265 pgs	0	3 12 pgs	25
2. Nonfiction	190 16.4%	0	0	0	20 190 pgs	20
3. Poetry	184 15.9%	37 160 pgs	1 8 pgs	0	4 16 pgs	42
4. Drama	242 20.8%	1 1 pg	1 7 pgs	7 224 pgs	2 10 pgs	11
5. Legends & Myths	122 10.5%	0	10 117 pgs	0	1 5 pgs	11
6. Genre Fiction	122 10.5%	2 5 pgs	9 113 pgs	0	1 4 pgs	12
7. Consumer Workplace Documents	25 2.1%	0	0	0	0	0
		40 33.1%	43 35.5%	7 5.8%	31 25.6%	121 100%
TOTALS						
	1162 100%	166 pgs 14.3%	510 pgs 43.9%	224 pgs 19.3%	237 pgs 20.4%	

Table 5: Allocation detail for Holt McDougal

Holt McDougal Textbook Detail		Number of Text Selections Per Genre				
Unit	# Pages for Unit	Poetry	Fiction	Drama	Nonfiction or Informational	Total Selections
Introduction	25 1.8%	0	0	0	0	0
1. Lit Elem: The World of a Story	148 10.8%	2 8 pgs	6 94 pgs	0	9 46 pgs	17
2. Lit Elem: Word Portraits	126 9.2%	3 6 pgs	4 64 pgs	1 18 pgs	4 38 pgs	12
3. Lit Elem: A Writer's Choice	116 8.5%	0	5 88 pgs	0	7 28 pgs	12
4. World Ideas: Message and Meaning	108 7.9%	3 11 pgs	5 76 pgs	0	5 21 pgs	13
5. World Ideas: Why Write?	105 7.7%	2 7 pgs	1 20 pgs	0	13 78 pgs	16
6. World Ideas: Making a Case	138 10.1%	0	5 34 pgs	0	12 104 pgs	17
7. Author's Craft: Sound and Sense	80 5.9%	31 76 pgs	0	0	2 4 pgs	33
8. Author's Craft: Signatures	84 6.2%	8 51 pgs	4 27 pgs	0	3 6 pgs	15
9. Author's Craft: Product of the Times	124 9.1%	2 6 pgs	3 44 pgs	0	10 74 pgs	15
10. World Classics: Upholding Honor	128 9.4%	0	4 62 pgs	3 63 pgs	1 3 pgs	8
11. World Classics: Shakespearean Drama	134 9.8%	0	0	1 124 pgs	2 10 pgs	3
12. World Classics: Investigation and Discovery	49 3.6%	0	0	0	0	0
		51 31.7%	37 23.0%	5 3.1%	68 42.2%	161 100%
TOTALS	1365 100%	165 pgs 12.1%	509 pgs 37.3%	205 pgs 15.0%	412 pgs 30.2%	

Table 6: Allocation detail for Prentice Hall

Prentice Hall Textbook Detail						
		# Pages	Number of Text Selections Per Genre			
	Unit	for Unit	Poetry	Fiction	Drama	Nonfiction or Informational	Total
1.	Fiction and Nonfiction	220 17.4%	0	9 110 pgs	0	15 110 pgs	24
2.	Short Stories	220 17.4%	0	13 110 pgs	0	11 110 pgs	24
3.	Types of Nonfiction	184 14.6%	0	0	0	23 184 pgs	23
4.	Poetry	164 13.0%	37 153 pgs	0	0	6 11 pgs	43
5.	Drama	256 20.3%	0	0	6 234 pgs	13 22 pgs	19
6.	Themes in Literature	217 17.2%	0	13 109 pgs	0	10 108 pgs	23
TOTALS		1261 100%	37 22.0% 153 pgs 12.1%	35 19.6% 329 pgs 26.1%	6 6.5% 234 pgs 18.6%	78 51.8% 545 pgs 43.2%	156 100%

Table 7: Text selections and text pages per text selection by genre

		Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean	Lynch Evans (1965)	Applebee (1991)
DRAMA	# Texts for Genre	7 5.6%[a]	5 3.1%[a]	6 6.5%[a]	18	6 4.1%[a]	4 2.7%[a]	2.7 2.2%[a]
	# Text Pages for Genre	140 29.9%[b]	127 20.0%[b]	144 22.2%[b]	411	137 23.4%[b]		100.3 22.3%[b]
	Text Pages Per Text for Genre	20	25.4	24	69.4	23.1		37.3
FICTION	# Texts for Genre	45 36.3%[a]	37 23.0%[a]	35 19.6%[a]	117	39 26.4%[a]	26 17.6%[a]	33.6 27.1%[a]
	# Text Pages for Genre	155 33.0%[b]	280 44.0%[b]	274 42.2%[b]	709	236.3 40.4%[b]		234.3 52.1%[b]
	Text Pages Per Text for Genre	3.4	7.6	7.8	18.8	6.3		10.2
POETRY	# Texts for Genre	40 32.3%[a]	51 31.7%[a]	37 22.0%[a]	128	42.7 29.0%[a]	78 52.7%[a]	72.1 58.2%[a]
	# Text Pages for Genre	39 8.3%[b]	54 8.5%[b]	50 7.7%[b]	143	47.7 8.2%[b]		62.8 14.0%[b]
	Text Pages Per Text for Genre	1.0	1.1	1.5	3.6	1.2		.9
INFORMATIONAL AND NONFICTION	# Texts for Genre	32 25.8%[a]	68 42.2%[a]	78 51.8%[a]	178	59.3 40.3%[a]	30 20.3%[a]	15.5 12.5%[a]
	# Text Pages for Genre	135 28.8%[b]	175 27.5%[b]	181 27.9%[b]	491	163.7 28.0%[b]		52.2 11.6%[b]
	Text Pages Per Text for Genre	4.2	2.6	2.3	9.1	3.0		3.4
VOLUME	# Texts for Volume	124 100%	161 100%	156 100%	441	147 100%	148 100%	123.9 100%
	# Text Pages for Volume	469 100%	636 100%	649 100%	1754	584.7 100%		449.6 100%
	Text Pages Per Text for Volume	3.8	3.9	4.2	11.9	4.0		3.6

[a] *percentage of total # text for volume*
[b] *percentage of total text pages for volume*

Table 8: Included poems

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Poems	40	51	37	128	42.7
Poems that are unique to this textbook	36 90.0%	46 90.2%	32 86.5%	114 89.0%	38
Poems that also appear in either or both of the other textbooks	4 10%	5 9.8%	5 13.5%	7[a] 5.5%	

[a] *This total eliminates redundancies and represents the total number of poems that appear in more than one textbook.*

Table 9: Included poets

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Poems	40	51	37	128	42.7
Different poets	29	43	35	75[a]	35.7
Poets with multiple selections	8	7	2	14[a]	4.7
Poets that are unique to this textbook	11 38.0%	23 53.5%	18 51.4%	52	19.3
Poets that appear in either or both of the other two textbooks	18 62.0%	20 46.5%	17 48.6%	23[a]	

[a] *This total eliminates redundancies and represents the total number of poets that appear in more than one textbook.*

Table 10: Included tasks

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Poems	40	51	37	128	42.7
Tasks	753	568	435	1756	585
Mean Tasks Per Poem	18.8	11.1	11.8	41.7	13.9

APPENDIX D

DATA TABLES FOR CHAPTER 5

Table 11: Poem type, form, or genre

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Ballad	1 2.5%	3 5.9%	0 0%	4 3.1%	1
Blank Verse	0 0%	2 3.9%	0 0%	2 1.6%	0
Free Verse	4 10.0%	7 13.7%	0 0%	11 8.6%	0
Haiku	3 7.5%	0 0%	0 0%	3 2.3%	1
Imagist	0 0%	3 5.9%	0 0%	3 2.3%	1
Lyric	5 12.5%	4 7.8%	17 45.9%	26 20.3%	9
Narrative	0 0%	2 3.9%	10 27.0%	12 9.4%	4
Poem	21 52.5%	27 52.9%	2 5.4%	50 39.0%	17
Prose Poem	3 7.5%	0 0%	0 0%	3 2.3%	1
Sonnet	1 2.5%	3 5.9%	4 10.8%	8 6.3%	3
Tanka	2 5.0%	0 0%	4 10.8%	6 4.7%	2
Total Number of Poems	40 100%	51 100%	37 100%	128 100%	

Table 12: Poem date of publication/composition

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean	Lynch & Evans (1965) Grades 9 & 10 texts	Applebee (1991) Poetry Texts
Pre 17th Century	2 5.0%	1 2.0%	4 10.8%	7	2.3 5.4%		6.5%
17th Century	4 10.0%	1 2.0%	1 2.7%	6	2 4.7%		8.6%
18th Century	0 0%	0 0%	1 2.7%	1	.3 .7%	25%	5.0%
Early 19th Century	2 5.9%	3 5.9%	4 10.8%	9	3 7.0%		28.0%
Late 19th Century	4 10.0%	8 15.7%	3 8.1%	15	5 11.7%		
Early 20th Century	7 17.5%	16 31.4%	11 29.7%	34	11.3 26.5%	75%	51.9%
Late 20th Century	18 45.0%	19 37.3%	13 35.1%	50	16.7 39.2%		
21st Century	3 7.5%	2 3.9%	0 0%	5	1.7 4.0%	NA	NA
NS	0 0%	1 2.0%	0 0%	1	.3 0.7%	NA	NA
Total	40 100%	51 100%	37 100%	128	42.6 100%		3013 100%

[a] *rounded to nearest whole number*

Table 13: Poet age

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
0-20 years	0 0%	0 0%	0 0%	0 0%	0
21-40 years	0 0%	3 5.9%	3 8.1%	6 4.7%	2
41-60 years	12 30.0%	13 25.5%	10 27.0%	35 27.3%	12
61-80 years	23 57.5%	25 49.0%	20 54.1%	68 53.1%	23
Over 80 years	5 12.5%	8 15.7%	4 10.8%	17 13.3%	6
NS	0 0%	2 3.9%	0 0%	2 1.6%	1
Total	40 100%	51 100%	37 100%	128 100%	43

[a] *rounded to nearest whole number*

Table 14: Poet status

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Deceased	29 72.5%	37 72.5%	30 81.1%	96 75%	32
Living	11 27.5%	12 23.5%	7 18.9%	30 23.4%	10
NS	0 0%	2 3.9%	0 0%	2 1.6%	1
Total	40 100%	51 100%	37 100%	128 100%	43

[a] *rounded to nearest whole number*

Table 15: Poets by age and status

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Deceased	Living	Total	Deceased	Living	Total	Deceased	Living	Total
21-40 years	0 0%	0 0%	0 0%	3 5.9%	0 0%	3 6.1%	3 8.1%	0 0%	3 8.1%
41-60 years	10 25.0%	2 5.0%	12 30.0%	11 21.6%	2 4.1%	13 26.5%	8 21.6%	2 5.4%	10 27.0%
61-80 years	14 35.0%	9 22.5%	23 57.5%	17 33.3%	8 16.3%	25 51.0%	15 40.5%	5 13.5%	20 54.1%
Over 80 years	5 12.5%	0 0%	5 12.5%	6 12.2%	2 4.1%	8 16.3%	4 10.8%	0 0%	4 10.8%
Total	29 72.5%	11 27.5%	40 100%	37 75.5%	12 24.5%	49 100%	30 81.1%	7 18.9%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 16: Poet gender

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]	Applebee (1991) Grade 10
Female	15 37.5%	23 45.1%	12 32.4%	50 39.1%	17	29.3%
Male	25 62.5%	26 51.0%	25 67.6%	76 59.4%	25	70.7%
NS	0 0%	2 3.9%	0 0%	2 1.6%	1	
Total	40 100%	51 100%	37 100%	128 100%	43	

[a] *rounded to nearest whole number*

Table 17: Poets by gender and age

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Female	Male	Total	Female	Male	Total	Female	Male	Total
21-40 years	0 0%	0 0%	0 0%	1 2.0%	2 4.1%	3 6.1%	0 0%	3 8.1%	3 8.1%
41-60 years	6 15.0%	6 15.0%	12 30.0%	8 16.3%	5 10.2%	13 26.5%	4 10.8%	6 16.2%	10 27.0%
61-80 years	8 20.0%	15 37.5%	23 57.5%	11 22.4%	14 28.6%	25 51.0%	7 18.9%	13 35.1%	20 54.1%
Over 80 years	1 2.5%	4 10.0%	5 12.5%	3 6.1%	5 10.2%	8 16.3%	1 2.7%	3 8.1%	4 10.8%
Total	15 37.5%	25 62.5%	40 100%	23 46.9%	26 53.1%	49 100%	12 32.4%	25 67.6%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 18: Poets by gender and status

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Deceased	Living	Total	Deceased	Living	Total	Deceased	Living	Total
Female	9 22.5%	6 15.0%	15 37.5%	15 30.6%	8 16.3%	23 46.9%	10 27.0%	2 5.4%	12 32.4%
Male	20 50.0%	5 12.5%	25 62.5%	22 44.9%	4 8.2%	26 53.1%	20 54.1%	5 13.5%	25 67.6%
Total	29 72.5%	11 27.5%	40 100%	37 75.5%	12 24.5%	49 100%	30 81.1%	7 18.9%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 19: Poet race/ethnicity

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]	Applebee (1991) Grade 10
Asian	5 12.5%	3 5.9%	6 16.2%	14	5 10.9%	1.7%
Black	9 22.5%	9 17.6%	7 18.9%	25	8 19.5%	10.9%
Latino Hispanic	2 5.0%	4 7.8%	3 8.1%	9	3 7.0%	3.4%
Native American	3 7.5%	1 2.0%	0 0%	4	1 3.1%	1.7%
White	21 52.5%	32 62.7%	21 56.8%	74	25 57.8%	82.2%
NS	0 0%	2 3.9%	0 0%	2	1 1.6%	.6%
Total	40 100%	51 100%	37 100%	128	43 100%	

[a] *rounded to nearest whole number*

Table 20: Poets by race/ethnicity and age

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	< 61 years	> 60 years	Total	< 61 years	> 60 years	Total	< 61 years	> 60 years	Total
Asian	3 7.5%	2 5.0%	5 12.5%	3 6.1%	0 0%	3 6.1%	1 2.7%	5 13.5%	6 16.2%
Black	0 0%	9 22.5%	9 22.5%	0 0%	9 18.3%	9 18.3%	2 5.4%	5 13.5%	7 18.9%
Latino Hispanic	0 0%	2 5.0%	2 5.0%	0 0%	4 8.2%	4 8.2%	1 2.7%	2 5.4%	3 8.1%
Native American	1 2.5%	2 5.0%	3 7.5%	0 0%	1 2.0%	1 2.0%	0 0%	0 0%	0 0%
White	8 20.0%	13 32.5%	21 52.5%	13 26.5%	19 38.8%	32 65.3%	9 24.3%	12 32.4%	21 56.8%
Total	12 30.0%	28 70.0%	40 100%	16 31.6%	33 67.3%	49 100%	13 35.1%	24 64.9%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 21: Poets by race/ethnicity and status

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Deceased	Living	Total	Deceased	Living	Total	Deceased	Living	Total
Asian	5 12.5%	0 0%	5 12.5%	1 2.0%	2 4.1%	3 6.1%	4 10.8%	2 5.4%	6 16.2%
Black	7 17.5%	2 5.0%	9 22.5%	4 8.2%	5 10.2%	9 18.4%	4 10.8%	3 8.1%	7 18.9%
Latino Hispanic	0 0%	2 5.0%	2 5.0%	2 4.1%	2 4.1%	4 8.2%	2 5.4%	1 2.7%	3 8.1%
Native American	0 0%	3 7.5%	3 7.5%	0 0%	1 2.0%	1 2.0%	0 0%	0 0%	0 0%
White	17 42.5%	4 10.0%	21 52.5%	30 61.2%	2 4.1%	32 65.3%	20 54.1%	1 2.7%	21 56.8%
Total	29 72.5%	11 27.5%	40 100%	37 75.5%	12 24.5%	49 100%	30 81.1%	7 18.9%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 22: Poets by race/ethnicity and gender

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Female	Male	Total	Female	Male	Total	Female	Male	Total
Asian	2 5.0%	3 7.5%	5 12.5%	1 2.0%	2 4.1%	3 6.1%	2 5.4%	4 10.8%	6 16.2%
Black	3 7.5%	6 15.0%	9 22.5%	5 10.2%	4 8.2%	9 18.4%	1 2.7%	6 16.2%	7 18.9%
Latino Hispanic	1 2.5%	1 2.5%	2 5.0%	4 8.2%	0 0%	4 8.2%	1 2.7%	2 5.4%	3 8.1%
Native American	0 0%	3 7.5%	3 7.5%	1 2.0%	0 0%	1 2.0%	0 0%	0 0%	0 0%
White	9 22.5%	12 30.0%	21 52.5%	12 24.5%	20 40.8%	32 65.3%	8 21.6%	13 35.1%	21 56.8%
Total	15 37.5%	25 62.5%	40 100%	23 46.9%	26 53.1%	49 100%	12 32.4%	25 67.6%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 23: Poet region of origin, residency, or identification

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]	Applebee (1991) Grade 10
Asia	6 15.0%	3 5.9%	7 18.9%	16	5 12.5%	1.4%
Central or South America	1 2.5%	3 5.9%	1 2.7%	5	3 3.9%	1.9%
North America	27 67.5%	37 72.5%	18 48.6%	82	27 64.1%	66.8%
Russia or Eastern Europe	2 5.0%	0 0%	1 2.7%	3	1 2.3%	1.4%
United Kingdom	4 10.0%	6 11.8%	9 24.3%	19	6 14.8%	20.4%
Western Europe	0 0%	0 0%	1 2.7%	1	0 .8%	4.8%
NS	0 0%	2 3.9%	0 0%	2	1 1.6%	1.6%
Total	40 100%	51 100%	37 100%	128	43 100%	

[a] *rounded to nearest whole number*

Table 24: Poets by region and age

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	< 61 years	> 60 years	Total	< 61 years	> 60 years	Total	< 61 years	> 60 years	Total
Asia	4 10.0%	2 5.0%	6 15.0%	3 6.1%	0 0%	3 6.1%	1 2.7%	6 16.2%	7 18.9%
Central or South America	0 0%	1 2.5%	1 2.5%	0 0%	3 6.1%	3 6.1%	0 0%	1 2.7%	1 2.7%
North America	6 15.0%	21 52.5%	27 67.5%	12 24.5%	25 51%	37 75.5%	7 18.9%	11 29.7%	18 48.6%
Russia or Eastern Europe	0 0%	2 5.0%	2 5.0%	0 0%	0 0%	0 0%	1 2.7%	0 0%	1 2.7%
United Kingdom	2 5.0%	2 5.0%	4 10.0%	1 2.0%	5 10.2%	6 12.2%	3 8.1%	6 16.2%	9 24.3%
Western Europe	0 0%	0 0%	0 0%	0 0%	0 0%	0 0%	1 2.7%	0 0%	1 2.7%
Total	12 30.0%	28 70.0%	40 100%	16 32.6%	33 67.3%	49 100%	13 35.1%	24 64.9%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 25: Poets by region and status

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Deceased	Living	Total	Deceased	Living	Total	Deceased	Living	Total
Asia	5 12.5%	1 2.5%	6 15.0%	1 2.0%	2 4.1%	3 6.1%	5 13.5%	2 5.4%	7 18.9%
Central or South America	1 2.5%	0 0%	1 2.5%	3 6.1%	0 0%	3 6.1%	1 2.7%	0 0%	1 2.7%
North America	17 42.5%	10 25.0%	27 67.5%	28 57.1%	9 18.4%	37 75.5%	13 35.1%	5 13.5%	18 48.6%
Russia or Eastern Europe	2 5.0%	0 0%	2 5.0%	0 0%	0 0%	0 0%	1 2.7%	0 0%	1 2.7%
United Kingdom	4 10.0%	0 0%	4 10.0%	5 10.2%	1 2.0%	6 12.2%	9 24.3%	0 0%	9 24.3%
Western Europe	0 0%	0 0%	0 0%	0 0%	0 0%	0 0%	1 2.7%	0 0%	1 2.7%
Total	29 72.5%	11 27.5%	40 100%	37 75.5%	12 24.5%	49 100%	30 81.1%	7 18.9%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 26: Poets by region and gender

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Female	Male	Total	Female	Male	Total	Female	Male	Total
Asia	3 7.5%	3 7.5%	6 15.0%	1 2.0%	2 4.1%	3 6.1%	3 8.1%	4 10.8%	7 18.9%
Central or South America	0 0%	1 2.5%	1 2.5%	1 2.0%	2 4.1%	3 6.1%	1 2.7%	0 0%	1 2.7%
North America	10 25.0%	17 42.5%	27 67.5%	18 36.7%	19 38.8%	37 75.5%	6 16.2%	12 32.4%	18 48.6%
Russia or Eastern Europe	1 2.5%	1 2.5%	2 5.0%	0 0%	0 0%	0 0%	0 0%	1 2.7%	1 2.7%
United Kingdom	1 2.5%	3 7.5%	4 10.0%	3 6.1%	3 6.1%	6 12.2%	2 5.4%	7 18.9%	9 24.3%
Western Europe	0 0%	0 0%	0 0%	0 0%	0 0%	0 0%	0 0%	1 2.7%	1 2.7%
Total	15 37.5%	25 62.5%	40 100%	23 46.9%	26 53.1%	49 100%	12 32.4%	25 67.6%	37 100%

[a] *non-specified poems/poets have been excluded.*

Table 27: Space allocation for poems/poets by textbook

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Poems/Poets	40	51	37	128	43
Full Texts	37 92.5%[a]	43 84.3%[a]	37 100%[a]	117	39 91.4%
Mean # Lines	20.5	21.7	29.5	23.5	
Mean # Tasks	19.0	20.5	18.2	19.4	
Mean Poet Bio Length	215.5	47.9	43.62	99.1	
Mean Poet Image Size	3.6	1.0	1.6	2.0	
Color Photo Image	7 17.5%[a]	4 7.8%[a]	1 2.7%[a]	12	4 9.4%
B&W Photo Image	14 35.0%[a]	25 49.0%[a]	18 48.6%[a]	57	19 44.5%
Illustrated Image	4 10.0%[a]	4 7.8%[a]	13 35.1%[a]	21	7 16.4%
No Image	15 37.5%[a]	18 35.3%[a]	5 13.5%[a]	38	12.7 29.7%

[a] *percentage of total poems in volume*

Table 28: Space allocation for poems/poets by poem date

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	20th & 21st Century	Pre-20th Century	20th & 21st Century	Pre-20th Century	20th & 21st Century	Pre-20th Century
Poems/Poets[a]	28 70%	12 30%	37 72.5%	13 25.5%	24 64.9%	13 35.1%
Full Texts	26 92.9%[b]	11 91.7%[c]	30 81.1%[b]	12 92.3%[c]	24 100%[b]	13 100%[c]
Mean # Lines	25.7	8.3	23.8	16.8	30.3	26.7
Mean # Tasks	17.7	22.0	20.8	20.2	19.6	15.5
Mean Poet Bio Length	234.0	172.2	44.4	61.7	47.2	37.1
Mean Poet Image Size	4.3	2.0	.9	1.2	1.6	1.6
Color Photo Image	7 25.0%[b]	0 0%[c]	3 8.1%[b]	1 7.7%[c]	1 4.2%[b]	0 0%[c]
B&W Photo Image	12 42.9%[b]	2 16.7%[c]	22 59.5%[b]	3 23.1%[c]	16 66.7%[b]	2 15.4%[c]
Illustrated Image	0 0%[b]	4 33.3%[c]	0 0%[b]	4 30.8%[c]	4 16.7%[b]	9 69.2%[c]
No Image	9 32.1%[b]	6 50.0%[c]	12 32.4%[b]	5 38.5%[c]	3 12.5%[b]	2 15.4%[c]

[a] *percentage of all poems in volume - may not add to 100% due to the exclusion of non-specified poems/poets*
[b] *percentage of 20th and 21st century poems per volume*
[c] *percentage of pre 20th century poems per volume*

Table 29: Space allocation for poems/poets by poet age

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	> 60 years old	<61 years old	> 60 years old	<61 years old	> 60 years old	<61 years old
Poems/Poets[a]	28 70.0%	12 30.0%	33 64.7%	16 31.4%	24 64.9%	13 35.1%
Full Texts	27 96.4%[b]	10 83.3%[c]	25 75.8%[b]	16 100%[c]	24 100%[b]	13 100%[c]
Mean # Lines	23.4	13.6	23.7	18.4	25.8	35.2
Mean # Tasks	19.0	18.2	18.6	24.9	20.2	14.5
Mean Poet Bio Length	234.0	175.7	44	56.2	47.2	41.6
Mean Poet Image Size	4.1	2.6	.8	1.4	1.7	1.4
Color Photo Image	7 25.0%[b]	0 0%[c]	4 12.1%[b]	0 0%[c]	1 4.2%[b]	1 4.2%[c]
B&W Photo Image	12 39.3%[b]	3 25.0%[c]	16 48.5%[b]	9 56.3%[c]	16 66.7%[b]	15 62.5%[c]
Illustrated Image	1 3.6%[b]	3 25.0%[c]	0 0%[b]	4 25.0%[c]	4 16.7%[b]	6 25.0%[c]
No Image	9 32.1%[b]	6 50.0%[c]	13 39.4%[b]	3 18.8%[c]	3 12.5%[b]	2 8.3%[c]

[a] *percentage of all poems in volume - may not add to 100% due to the exclusion of non-specified poems/poets*
[b] *percentage of poets >60 years old per volume*
[c] *percentage of poets <61 years old per volume*

Table 30: Space allocation for poems/poets by poet status

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	Deceased	Living	Deceased	Living	Deceased	Living
Poems/Poets[a]	29 72.5%	11 27.5%	37 72.5%	12 23.5%	30 81.1%	7 18.9%
Full Texts	27 93.1%[b]	10 90.9%[c]	31 85.7%[b]	10 83.8%[c]	30 100%[b]	7 100%[c]
Mean # Lines	17.8	27.6	18.8	31.9	28.6	30.9
Mean # Tasks	17.8	22.1	20.5	21.2	18.3	17.7
Mean Poet Bio Length	190.0	282.6	49.5	51.0	43.3	45.0
Mean Poet Image Size	3.0	5.4	1.0	1.1	1.8	1.0
Color Photo Image	2 6.9%[b]	5 45.5%[c]	1 2.7%[b]	3 25.0%[c]	0 0%[b]	1 14.3%[c]
B&W Photo Image	10 34.5%[b]	4 36.4%[c]	19 51.4%[b]	6 50.0%[c]	15 50.0%[b]	3 42.9%[c]
Illustrated Image	4 13.8%[b]	0 0%[c]	4 10.8%[b]	0 0%[c]	13 43.3%[b]	0 0%[c]
No Image	13 44.8%[b]	2 18.2%[c]	13 35.1%[b]	3 25.0%[c]	2 6.7%[b]	3 42.9%[c]

[a] *percentage of all poems in volume - may not add to 100% due to the exclusion of non-specified poems/poets*
[b] *percentage of deceased poets per volume*
[c] *percentage of living poets per volume*

Table 31: Space allocation for poems/poets by poet gender

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	Female	Male	Female	Male	Female	Male
Poems/Poets[a]	15 37.5%	25 62.5%	23 45.1%	26 51.0%	12 32.4%	25 67.6%
Full Texts	12 75%[b]	25 100%[c]	19 82.6%[b]	22 84.6%[c]	12 100%[b]	25 100%[c]
Mean # Lines	19.8	20.8	21.1	22.8	32.8	27.3
Mean # Tasks	19.5	18.7	19.6	22.5	18.6	18.0
Mean Poet Bio Length	156.7	250.7	44.8	54.4	46.5	42.2
Mean Poet Image Size	3.0	4.0	1.1	1.0	1.8	1.5
Color Photo Image	3 20.0%[b]	4 16.0%[c]	3 13.0%[b]	1 3.8%[c]	0 0%[b]	1 4.0%[c]
B&W Photo Image	2 13.3%[b]	12 48.0%[c]	11 47.8%[b]	14 53.8%[c]	8 66.7%[b]	10 40.0%[c]
Illustrated Image	2 13.3%[b]	2 8.0%[c]	2 8.7%[b]	2 7.7%[c]	4 33.3%[b]	9 36.0%[c]
No Image	8 53.3%[b]	7 28.0%[c]	7 30.4%[b]	9 34.6%[c]	0 0%[b]	5 20.0%[c]

[a] *percentage of all poems in volume - may not add to 100% due to the exclusion of non-specified poems/poets*
[b] *percentage of female poets per volume*
[c] *percentage of male poets per volume*

Table 32: Space allocation for poems/poets by poet race/ethnicity

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	Non-White	White	Non-White	White	Non-White	White
Poems/Poets[a]	19 47.5%	21 52.5%	19 37.3%	32 62.7%	16 43.2%	21 56.8%
Full Texts	19 100%[b]	18 85.7%[c]	15 78.9%[b]	28 87.5%[c]	16 100%[b]	21 100%[c]
Mean # Lines	17.3	23.3	25.6	19.4	21.3	35.0
Mean # Tasks	19.5	18.5	19.6	21.1	15.69	20.1
Mean Poet Bio Length	239.3	193.9	48.3	47.8	44.2	43.2
Mean Poet Image Size	4.2	3.2	1.1	.9	1.4	1.7
Color Photo Image	5 26.3%[b]	2 9.5%[c]	3 15.8%[b]	1 3.1%[c]	1 6.3%[b]	0 0%[c]
B&W Photo Image	6 31.6%[b]	8 38.1%[c]	8 42.1%[b]	17 53.1%[c]	6 37.5%[b]	12 57.1%[c]
Illustrated Image	2 10.5%[b]	2 9.5%[c]	1 5.3%[b]	3 9.4%[c]	6 37.5%[b]	7 33.3%[c]
No Image	6 31.6%[b]	9 42.9%[c]	7 36.8%[b]	11 34.4%[c]	3 18.8%[b]	2 9.5%[c]

[a] *percentage of all poems in volume - may not add to 100% due to the exclusion of non-specified poems/poets*
[b] *percentage of non-white poets per volume*
[c] *percentage of white poets per volume*

Table 33: Poet comparison by region of origin, residency, or identification and textbook

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	North American	Non-North American	North American	Non-North American	North American	Non-North American
Poems/Poets[a]	27 67.5%	13 32.5%	37 72.5%	14 27.5%	18 48.6%	19 51.4%
Full Texts	24 88.9%[b]	13 100%[c]	32 86.5%[b]	11 78.6%[c]	18 100%[b]	19 100%[c]
Mean # Lines	21.4	18.4	20.5	24.9	21.8	35.9
Mean # Tasks	18.6	19.8	19.5	23.2	19.9	16.6
Mean Poet Bio Length	220.5	205.0	50.0	42.6	51.5	36.2
Mean Poet Image Size	4.0	3.0	1.0	1.0	1.5	1.6
Color Photo Image	6 22.2%[b]	1 7.7%[c]	3 8.1%[b]	1 7.1%[c]	1 5.6%[b]	0 0%[c]
B&W Photo Image	10 37.0%[b]	4 30.8%[c]	19 51.4%[b]	6 42.9%[c]	9 50.0%[b]	9 47.4%[c]
Illustrated Image	1 3.7%[b]	3 23.1%[c]	2 5.4%[b]	2 14.3%[c]	5 27.8%[b]	8 42.1%[c]
No Image	10 37.0%[b]	5 38.5%[c]	13 35.1%[b]	5 35.7%[c]	3 16.7%[b]	2 10.5%[c]

[a] *percentage of all poems in volume - may not add to 100% due to the exclusion of non-specified poems/poets*
[b] *percentage of North American poets per volume*
[c] *percentage of non-North American poets per volume*

Table 34: Poem topics by textbook

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Beauty	2 5.3%	2 4.9%	0 0%	4	1 3.4%
Growing Up	2 5.3%	8 19.5%	2 5.4%	12	4 10.3%
Human Rights	3 7.9%	2 4.9%	0 0%	5	2 4.3%
Identity	5 13.2%	4 9.8%	0 0%	9	3 7.8%
Isolation	2 5.3%	0 0%	1 2.7%	3	1 2.6%
Love	7 18.4%	7 17.1%	7 18.9%	21	7 18.1%
Mortality	5 13.2%	1 2.4%	10 27.0%	6	2 5.2%
Nature	11 28.9%	9 22.0%	5 13.5%	25	8 21.6%
Possibility	1 2.6%	3 7.3%	5 13.5%	9	3 7.8%
Resilience	0 0%	1 2.4%	5 13.5%	6	2 5.2%
Truth	0 0%	1 2.4%	1 2.7%	2	1 1.7%
War	0 0%	3 7.3%	1 2.7%	4	1 3.4%
Total Number of Poems	38 100%	41 100%	37 100%	116 100%	

[a] *rounded to nearest whole number*

Poet & Poem	Glencoe Topic	Holt Topic	Prentice Hall Topic
Anna Akhmatova			
• A Dream	Human rights		
Sherman Alexie			
• Secondhand Grief	Growing up		
Julia Alvarez			
• Exile		Identity	
Anonymous 1			
• Lord Randall		Growing up	
Anonymous 2			
• One balmy morn in early June		x – excerpt only	
Jimmy Santiago Baca			
• I Am Offering This Poem	Love		Love
Matsuo Basho			
• First day of spring	Nature		
• It would melt	Nature		
• Spring!	Nature		
Elizabeth Bishop			
• The Fish		Nature	Nature
William Blake			
• The Sick Rose			Mortality
Gwendolyn Brooks			
• The Bean Eaters			Mortality
• Horses Graze	Nature		
• the sonnet-ballad		War	
• we real cool		x – excerpt only	
Robert Browning			
• Meeting at Night		Nature	Love
Lucille Clifton			
• blessing the boats		Possibility	
• I am not done yet		x – excerpt only	
• miss rosie	Beauty		
Billy Collins			
• Christmas Sparrow		Nature	
• Creatures	Nature		
Stephen Crane			
• Do Not Weep Maiden		War	
ee Cummings			
• since feeling is first	Love		
Bei Dao			
• All			Mortality
Angela De Hoyos			
• Look Not to Memories		x – excerpt only	

Figure 55: Poetry topic

Figure 55 (continued)

Poet & Poem	Glencoe Topic	Holt Topic	Prentice Hall Topic
Emily Dickinson			
• After Great Pain, A Formal Feeling Comes			
• Heart! We Will Forget Him!	Love		
• I dwell in possibility			
• If I can stop one heart from breaking	Love		
• I Heard a Fly Buzz When I Died		Possibility x – excerpt only	
• Tell all the Truth but tell it slant	x – excerpt only		Truth
• The Wind Tapped Like a Tired Man		Truth	Nature
Chitra Banerjee Divakaruni			
• Woman with Kite	Identity		
Rita Dove			
• Lady Freedom Among Us		Human Rights	
• Parlor	Mortality		
Cornelius Eady			
• The Empty Dance Shoes			Possibility
• The Poetic Interpretation of the Twist			Growing Up
Robert Francis			
• Base Stealer		x – excerpt only	
Robert Frost			
• After Apple-Picking	Mortality		
• Birches		Growing up	
• Fire and Ice	Mortality		
• Mending Wall		Nature	
• Mowing			Nature
Tu Fu			
• Song of P'eng-ya		Resilience	
Joy Harjo			
• Crossing the Border		Identity	
Robert Hayden			
• Those Winter Sundays	Growing up	Growing up	

Figure 55 (continued)

Poet & Poem	Glencoe Topic	Holt Topic	Prentice Hall Topic
Langston Hughes			
• Daybreak in Alabama	Possibility		
• Dream Boogie	Identity		
• Midwinter Blues		Love	
• Motto	Human rights		
• The Weary Blues			Resilience
Lady Ise			
• Hanging from the branches of a green	Nature		
• Lightly forsaking	Nature		
Priest Jakuren			
• One Cannot Ask Loneliness			Isolation
James Weldon Johnson			Mortality
• My City			
John Keats			
• To Autumn			Nature
Rudyard Kipling			
• Danny Deever			War
Ono Komachi			
• Was It that I Went to Sleep			Love
Yusef Komunyakaa			
• Glory			Resilience
• Slam, Dunk, & Hook		Growing Up	
Maxine Kumin			
• The Sound of Night		Nature	
D.H. Lawrence			
• Piano		Growing Up	
Emma Lazarus			
• The New Colossus		Identity	
Li-Young Lee			
• The Gift		Growing Up	
Denise Levertov			
• People at Night	Isolation		
• A Tree Telling of Orpheus			Love
• Variation on a Theme by Rilke		Possibility	
Henry Wadsworth Longfellow			
• The Fire of Driftwood		x – excerpt only	
Federico Garcia Lorca			
• The Guitar			Mortality
Amy Lowell			
• The Pond		Nature	
• The Taxi		Love	

Figure 55 (continued)

Poet & Poem	Glencoe Topic	Holt Topic	Prentice Hall Topic
John McCrae			
• In Flanders Fields			Mortality
Eve Merriam			
• Metaphor			Possibility
Edna St. Vincent Millay			
• Conscientious Objector			Resilience
• Sonnet XXX		Love	
• Well, I Have Lost You; and I lost your Fairly	x – excerpt only		
Gabriela Mistral			
• Ballad/Ballada		Love	
• Fear			Growing Up
N. Scott Momaday			
• To An Aged Bear	Nature		
• The Print of the Paw	Nature		
Pat Mora			
• Peruvian Child		Human Rights	
Ogden Nash			
• Reprise		Love	
Pablo Neruda			
• Horses		x – excerpt only	
• Ode to My Socks			
• Tonight I Can Write	Beauty	Love	
Naomi Shihab Nye			
• Arabic Coffee	Identity		
• Making a Fist			Resilience
• Red Velvet Dress	Identity		
Edgar Allan Poe			
• The Lake		Mortality	
Alexander Pushkin			
• The Bridegroom			Love
Dudley Randall			
• Ballad of Birmingham	Human Rights		
Dahlia Ravikovitch			
• Pride			Resilience
Theodore Roethke			
• The Meadow Mouse			Mortality
• The Sloth	Nature		
• The Waking		Nature	
Christina Rossetti			
• Up-Hill		x – excerpt only	
Carl Sandburg			
• Fourth of July Night		Beauty	
• Jazz Fantasia			Possibility

Figure 55 (continued)

Poet & Poem	Glencoe Topic	Holt Topic	Prentice Hall Topic
William Shakespeare			
• Sonnet 18	Love	Love	Love
Aleksandr Solzhenitsyn			
• A Storm in the Mountains	Nature		
Cathy Song			
• Who Makes the Journey		Identity	
William Stafford			
• Fifteen		Growing Up	
Carmen Tafolla			
• Marked	Identity		
Sara Teasdale			
• There Will Come Soft Rains		Nature	
Alfred Lord Tennyson			
• The Kraken			Mortality
Dylan Thomas			
• Do Not Go Gentle Into That Good Night			Mortality
Shu Ting			Possibility
• Also All			
Jean Toomer			
• Reapers	Mortality		Mortality
Minamoto no Toshiyori			
• The Clustering Clouds			Nature
Ki no Tsurayuki			
• When I Went to Visit			Love
John Updike			
• Ex-Basketball Player		Growing Up	
Derek Walcott			
• Midsummer, Tobago		x – excerpt only	
Walt Whitman			
• The Artilleryman's Vision		War	
• Captain! My Captain!	Mortality		
• When I Heard the Learn'd Astronomer		Nature	
William Carlos Williams			
• The Great Figure	Isolation		
• The Red Wheelbarrow		Beauty	
• Spring & All			Possibility
William Butler Yeats			
• Down by the Salley Gardens	Love		
• He Wishes for the Cloths of Heaven	Love		

Table 35: Poem topic by poem date, poet gender, and poet race/ethnicity

	Poem Date		Gender		Race/Ethnicity	
	20th & 21st Century	Pre-20th Century	Female	Male	Non-White	White
Beauty	4 4.9%	0 0%	1 2.3%	3 4.2%	1 2.0%	3 4.5%
Growing Up	11 13.6%	1 2.9%	1 2.3%	10 13.9%	8 16.3%	4 6.0%
Human Rights	5 6.2%	0 0%	3 7.0%	2 2.8%	4 8.2%	1 1.5%
Identity	8 9.9%	1 2.9%	8 18.6%	1 1.4%	5 10.2%	4 6.0%
Isolation	2 2.5%	1 2.9%	1 2.3%	2 2.8%	1 2.0%	2 3.0%
Love	10 12.3%	11 31.4%	7 16.3%	14 19.4%	6 12.2%	15 22.4%
Mortality	12 14.8%	4 11.4%	2 4.7%	14 19.4%	7 14.3%	9 23.9%
Nature	15 18.5%	10 28.6%	9 20.9%	16 22.2%	9 18.4%	16 23.9%
Possibility	8 9.9%	1 2.9%	5 11.6%	4 5.6%	4 8.2%	5 7.5%
Resilience	5 6.2%	1 2.9%	3 7.0%	3 4.2%	3 6.1%	3 4.5%
Truth	0 0%	2 5.7%	2 4.7%	0 0%	0 0%	2 3.0%
War	1 1.2%	3 8.6%	1 2.3%	3 4.2%	1 2.0%	3 4.5%
Totals	81 100%	35 100%	43 100%	72 100%	49 100%	67 100%

Table 36: Poem topic by poem date

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	20th & 21st Century[a]	Pre-20th Century[b]	20th & 21st Century[a]	Pre-20th Century[b]	20th & 21st Century[a]	Pre-20th Century[b]
Beauty	2 7.4%	0 0%	2 6.7%	0 0%	0 0%	0 0%
Growing Up	2 7.4%	0 0%	7 23.3%	1 9.1%	2 8.3%	0 0%
Human Rights	3 11.1%	0 0%	2 6.7%	0 0%	0 0%	0 0%
Identity	5 18.5%	0 0%	3 10.0%	1 9.1%	0 0%	0 0%
Isolation	2 7.4%	0 0%	0 0%	0 0%	0 0%	1 7.7%
Love	2 7.4%	5 45.5%	6 20.0%	1 9.1%	2 8.3%	5 38.5%
Mortality	4 14.8%	1 9.1%	0 0%	1 9.1%	8 33.3%	2 15.4%
Nature	6 22.2%	5 45.5%	7 23.3%	2 18.2%	2 8.3%	3 23.1%
Possibility	1 3.7%	0 0%	2 6.7%	1 9.1%	5 20.8%	0 0%
Resilience	0 0%	0 0%	0 0%	1 9.1%	5 20.8%	0 0%
Truth	0 0%	0 0%	0 0%	1 9.1%	0 0%	1 7.7%
War	0 0%	0 0%	1 3.3%	2 18.2%	0 0%	1 7.7%
Totals	27 100%	11 100%	30 100%	11 100%	24 100%	13 100%

[a] *percentage of 20th and 21st century poems in volume*
[b] *percentage of pre 20th century poems in volume*

Table 37: Poem topic by poet gender

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	Female[a]	Male[b]	Female[a]	Male[b]	Female[a]	Male[b]
Beauty	1 7.7%	1 4.0%	0 0%	2 9.1%	0 0%	0 0%
Growing Up	1 7.7%	2 8.0%	0 0%	7 31.8%	1 8.3%	1 4.0%
Human Rights	1 7.7%	2 8.0%	2 11.1%	0 0%	0 0%	0 0%
Identity	4 30.8%	1 4.0%	4 22.2%	0 0%	0 0%	0 0%
Isolation	1 7.7%	1 4.0%	0 0%	0 0%	0 0%	1 4.0%
Love	2 15.4%	5 20.0%	3 16.7%	4 18.2%	2 16.7%	5 20.0%
Mortality	1 7.7%	4 16.0%	0 0%	1 4.5%	1 8.3%	9 36.0%
Nature	3 23.1%	8 32.0%	4 22.2%	5 22.7%	2 16.7%	3 12.0%
Possibility	0 0%	1 4.0%	3 16.7%	0 0%	2 16.7%	3 12.0%
Resilience	0 0%	0 0%	0 0%	1 4.5%	3 25.0%	2 8.0%
Truth	0 0%	0 0%	1 5.6%	0 0%	1 8.3%	0 0%
War	0 0%	0 0%	1 5.6%	2 9.1%	0 0%	1 4.0%
Totals	13 100%	25 100%	18 100%	22 100%	12 100%	25 100%

[a] *percentage of female poets in volume*
[b] *percentage of male poets in volume*

Table 38: Poem topic by poet race/ethnicity

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	Non-White[a]	White[b]	Non-White[a]	White[b]	Non-White[a]	White[b]
Beauty	1 5.3%	1 5.3%	0 0%	2 7.4%	0 0%	0 0%
Growing Up	2 10.5%	0 0%	4 28.6%	4 14.8%	2 12.5%	0 0%
Human Rights	2 10.5%	1 5.3%	2 14.3%	0 0%	0 0%	0 0%
Identity	2 10.5%	3 15.8%	3 21.4%	1 3.7%	0 0%	0 0%
Isolation	0 0%	2 10.5%	0 0%	0 0%	1 6.3%	0 0%
Love	1 5.3%	6 31.6%	2 14.3%	5 18.5%	3 18.8%	4 19.0%
Mortality	2 10.5%	3 15.8%	0 0%	1 3.7%	5 31.3%	5 23.8%
Nature	8 42.1%	3 15.8%	0 0%	9 33.3%	1 6.3%	4 19.0%
Possibility	1 5.3%	0 0%	1 7.1%	2 7.4%	2 12.5%	3 14.3%
Resilience	0 0%	0 0%	1 7.1%	0 0%	2 12.5%	3 14.3%
Truth	0 0%	0 0%	0 0%	1 3.7%	0 0%	1 4.8%
War	0 0%	0 0%	1 7.1%	2 7.4%	0 0%	1 4.8%
Totals	19 100%	19 100%	14 100%	27 100%	16 100%	21 100%

[a] *percentage of non-white poets in volume*
[b] *percentage of white poets in volume*

All Poets & Poems	Glencoe Selections	Holt Selections	Prentice Hall Selections
Anna Akhmatova			
• A Dream	A Dream		
Sherman Alexie			
• Secondhand Grief	Secondhand Grief		
Julia Alvarez			
• Exile		Exile	
Anonymous 1			
• Lord Randall		Lord Randall	
Anonymous 2			
• One balmy morn in early June		One balmy morn in early June	
Jimmy Santiago Baca			
• I Am Offering This Poem	I Am Offering This Poem		I Am Offering This Poem
Matsuo Basho			
• First day of spring	First day of spring		
• It would melt	It would melt		
• Spring!	Spring!		
Elizabeth Bishop			
• The Fish		The Fish	The Fish
William Blake			
• The Sick Rose			The Sick Rose
Gwendolyn Brooks			
• The Bean Eaters			
• Horses Graze			
• the sonnet-ballad		the sonnet-ballad	
• we real cool	Horses Graze	we real cool	The Bean Eaters
Robert Browning			
• Meeting at Night		Meeting at Night	Meeting at Night
Lucille Clifton			
• blessing the boats			
• I am not done yet		blessing the boats	
• miss rosie	miss rosie	I am not done yet	
Billy Collins			
• Christmas Sparrow			
• Creatures	Creatures	Christmas Sparrow	
Stephen Crane			
• Do Not Weep Maiden		Do Not Weep Maiden	
ee Cummings			
• since feeling is first	since feeling is first		
Bei Dao			
• All			All
Angela De Hoyos			
• Look Not to Memories		Look Not to Memories	

Figure 56: Poetry text selections

Figure 56 (continued)

All Poets & Poems	Glencoe Selections	Holt Selections	Prentice Hall Selections
Emily Dickinson • After Great Pain, A Formal Feeling Comes • Heart! We Will Forget Him! • I dwell in possibility • If I can stop one heart from breaking • I Heard a Fly Buzz When I Died • Tell all the Truth but tell it slant • The Wind Tapped Like a Tired Man	After Great Pain, A Formal Feeling Comes Heart! We Will Forget Him! I Heard a Fly Buzz When I Died	Tell all the Truth but tell it slant I dwell in possibility If I can stop one heart from breaking	Tell all the Truth but tell it slant The Wind Tapped Like a Tired Man
Chitra Banerjee Divakaruni • Woman with Kite	Woman with Kite		
Rita Dove • Lady Freedom Among Us • Parlor	Parlor	Lady Freedom Among Us	
Cornelius Eady • The Empty Dance Shoes • The Poetic Interpretation of the Twist			The Empty Dance Shoes The Poetic Interpretation of the Twist
Robert Francis • Base Stealer		Base Stealer	
Robert Frost • After Apple-Picking • Birches • Fire and Ice • Mending Wall • Mowing	After Apple-Picking Fire and Ice	Birches Mending Wall	Mowing
Tu Fu • Song of P'eng-ya		Song of P'eng-ya	
Joy Harjo • Crossing the Border		Crossing the Border	
Robert Hayden • Those Winter Sundays	Those Winter Sundays	Those Winter Sundays	
Langston Hughes • Daybreak in Alabama • Dream Boogie • Midwinter Blues • Motto • The Weary Blues	Daybreak in Alabama Dream Boogie Motto	Midwinter Blues	The Weary Blues

Figure 56 (continued)

All Poets & Poems	Glencoe Selections	Holt Selections	Prentice Hall Selections
Lady Ise • Hanging from the branches of a green • Lightly forsaking	Hanging from the branches of a green Lightly forsaking		
Priest Jakuren • One Cannot Ask Loneliness			One Cannot Ask Loneliness
James Weldon Johnson • My City			My City
John Keats • To Autumn			To Autumn
Rudyard Kipling • Danny Deever			Danny Deever
Ono Komachi • Was It that I Went to Sleep			Was It that I Went to Sleep
Yusef Komunyakaa • Glory • Slam, Dunk, & Hook		Slam, Dunk, & Hook	Glory
Maxine Kumin • The Sound of Night		The Sound of Night	
D.H. Lawrence • Piano		Piano	
Emma Lazarus • The New Colossus		The New Colossus	
Li-Young Lee • The Gift		The Gift	
Denise Levertov • People at Night • A Tree Telling of Orpheus • Variation on a Theme by Rilke	People at Night	Variation on a Theme by Rilke	A Tree Telling of Orpheus
Henry Wadsworth Longfellow • The Fire of Driftwood		The Fire of Driftwood	
Federico Garcia Lorca • The Guitar			The Guitar
Amy Lowell • The Pond • The Taxi		The Pond The Taxi	
John McCrae • In Flanders Fields			In Flanders Fields
Eve Merriam • Metaphor			Metaphor

Figure 56 (continued)

All Poets & Poems	Glencoe Selections	Holt Selections	Prentice Hall Selections
Edna St. Vincent Millay • Conscientious Objector • Sonnet XXX • Well, I Have Lost You; and I lost your Fairly	Well, I Have Lost You; and I lost your Fairly	Sonnet XXX	Conscientious Objector
Gabriela Mistral • Ballad/Ballada • Fear		Ballad/Ballada	Fear
N. Scott Momaday • To An Aged Bear • The Print of the Paw	To An Aged Bear The Print of the Paw		
Pat Mora • Peruvian Child		Peruvian Child	
Ogden Nash • Reprise		Reprise	
Pablo Neruda • Horses • Ode to My Socks • Tonight I Can Write	Ode to My Socks	Horses Tonight I Can Write	
Naomi Shihab Nye • Arabic Coffee • Making a Fist • Red Velvet Dress	Arabic Coffee Red Velvet Dress		Making a Fist
Edgar Allan Poe • The Lake		The Lake	
Alexander Pushkin • The Bridegroom			The Bridegroom
Dudley Randall • Ballad of Birmingham	Ballad of Birmingham		
Dahlia Ravikovitch • Pride			Pride
Theodore Roethke • The Meadow Mouse • The Sloth • The Waking	The Meadow Mouse	The Sloth	The Waking
Christina Rossetti • Up-Hill		Up-Hill	
Carl Sandburg • Fourth of July Night • Jazz Fantasia		Fourth of July Night	Jazz Fantasia
William Shakespeare • Sonnet 18	Sonnet 18	Sonnet 18	Sonnet 18
Aleksandr Solzhenitsyn • A Storm in the Mountains	A Storm in the Mountains		

Figure 56 (continued)

All Poets & Poems	Glencoe Selections	Holt Selections	Prentice Hall Selections
Cathy Song • Who Makes the Journey		Who Makes the Journey	
William Stafford • Fifteen		Fifteen	
Carmen Tafolla • Marked	Marked		
Sara Teasdale • There Will Come Soft Rains		There Will Come Soft Rains	
Alfred Lord Tennyson • The Kraken			The Kraken
Dylan Thomas • Do Not Go Gentle Into That Good Night			Do Not Go Gentle Into That Good Night
Shu Ting • Also All			Also All
Jean Toomer • Reapers	Reapers		Reapers
Minamoto no Toshiyori • The Clustering Clouds			The Clustering Clouds
Ki no Tsurayuki • When I Went to Visit			When I Went to Visit
John Updike • Ex-Basketball Player		Ex-Basketball Player	
Derek Walcott • Midsummer, Tobago		Midsummer, Tobago	
Walt Whitman • The Artilleryman's Vision • Captain! My Captain! • When I Heard the Learn'd Astronomer	O Captain! My Captain!	The Artilleryman's Vision When I Heard the Learn'd Astronomer	
William Carlos Williams • The Great Figure • The Red Wheelbarrow • Spring & All	The Great Figure	The Red Wheelbarrow	Spring & All
William Butler Yeats • Down by the Salley Gardens • He Wishes for the Cloths of Heaven	Down by the Salley Gardens He Wishes for the Cloths of Heaven		

APPENDIX E

DATA TABLES FOR CHAPTER 6

Table 39: Tasks by edition and location cross-tabulation

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Pre-Reading	Post-Reading	Total	Pre-Reading	Post-Reading	Total	Pre-Reading	Post-Reading	Total
Student	39 5.2%	516 68.5%	555 73.7%	49 8.6%	359 62.8%	408 71.3%	21 4.8%	313 71.5%	334 76.3%
Teacher	93 12.4%	105 13.9%	198 26.3%	39 6.8%	125 21.9%	164 28.7%	38 8.7%	66 15.1%	104 23.7%
Total	132 17.5%	621 82.5%	753 100%	88 15.4%	484 84.6%	572 100%	59 13.5%	379 86.5%	438 100%

Table 40: Task grouping

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Stand-Alone Task	360 47.8%	350 61.2%	132 30.1%	842	281 47.8%
One of Two Subtasks	294 39.0%	142 24.8%	180 41.1%	616	205 34.9%
One of Three Subtasks	69 9.2%	52 9.1%	87 19.9%	208	69 11.8%
One of Four Subtasks	20 2.7%	8 1.4%	20 4.6%	48	16 2.7%
One of Five Subtasks	10 1.3%	20 3.5%	11 2.5%	41	14 2.3%
One of Six Tasks	0 0%	0 0%	0 0%	0	0 0%
One of Seven Tasks	0 0%	0 0%	0 0%	0	0 0%
One of Eight Tasks	0 0%	0 0%	8 1.8%	8	3 .5%
Total	753 100%	572 100%	438 100%	1763	588 100%

[a] *rounded to nearest whole number*

Table 41: Task Connectivity

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Building	30 4.0%	5 .9%	4 .9%	39	13 2.2%
Discrete	656 87.1%	524 91.6%	392 89.5%	1572	523 89.0%
Related	67 8.9%	43 7.5%	42 9.6%	152	51 8.7%
Total	753 100%	572 100%	438 100%	1763	587 100%

[a] *rounded to nearest whole number*

Table 42: Kind of response requested by task

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Not Specified	625 83.0%	526 92.0%	394 90.0%	1545	515 87.6%
Other Media	3 .4%	0 0%	1 .2%	4	1 .2%
Speaking: Discussion	38 5.0%	13 2.3%	10 2.3%	61	20 3.5%
Speaking: Presentation	24 3.2%	1 .2%	12 2.7%	37	12 2.1%
Writing: Poetry	13 1.7%	4 .7%	4 .9%	21	7 1.2%
Writing: Prose-Creative	18 2.4%	10 1.7%	3 .7%	31	10 1.8%
Writing: Prose-Expository	16 2.1%	13 2.3%	10 2.3%	39	13 2.2%
Writing: Prose-Response	16 2.1%	5 .9%	4 .9%	25	8 1.4%
Total	753 100%	572 100%	438 100%	1763	588 100%

[a] *rounded to nearest whole number*

Table 43: Task intertextuality

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
No: Audio Only	2 .3%	0 0%	6 1.4%	8	3 .5%
No: Text Only	653 88.4%	423 74.1%	353 82.3%	1429	476 82.2%
No: Visual Only	9 1.2%	5 .9%	14 3.3%	28	9 1.6%
Yes: Text with Text	72 9.7%	125 21.9%	39 9.1%	236	79 13.6%
Yes: Text with Visual	3 .4%	18 3.2%	17 4.0%	38	13 2.2%
Total[b]	739 100%	571 100%	429 100%	1739	580 100%

[a] *rounded to nearest whole number*
[b] *excludes tasks which are not applicable for scoring for this category*

Table 44: Task type

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Non-Text-Based Closed	0 0%	1 .2%	4 .9%	5	2 .3%
Non-Text-Based Open	174 23.5%	98 17.2%	35 8.2%	307	436 17.7%
Non-Text-Based Open Treated as Closed	40 5.4%	25 4.4%	57 13.3%	122	41 7.0%
Text-Based Closed	286 38.7%	271 47%	212 49.4%	769	256 44.2%
Text-Based Open	114 15.4%	47 8.2%	30 7.0%	191	64 11.0%
Text-Based Open Treated as Closed	125 16.9%	129 22.6%	91 21.2%	345	115 19.8%
Total[b]	739 100%	571 100%	429 100%	1739	580 100%

Table 45: Task type compared with Mihalakis (2010)

	Glencoe McGraw Hill		Holt McDougal		Prentice Hall	
	Current Study	Mihalakis (2010) Short Story	Current Study	Mihalakis (2010) Short Story	Current Study	Mihalakis (2010) Short Story
Non-Text-Based Closed	0 0%	NA	1 .2%	NA	4 .9%	NA
Text-Based Closed	286 38.7%	57%	271 47%	54-65%	212 49.4%	53%
Text-Based Open Treated as Closed	125 16.9%	8%	129 22.6%	11%	91 21.2%	13%
Non-Text-Based Open	174 23.5%	20%	98 17.2%	7-19%	35 8.2%	21%
Text-Based Open	114 15.4%	15%	47 8.2%	16%	30 7.0%	14%
Non-Text-Based Open Treated as Closed	40 5.4%	NA	25 4.4%	NA	57 13.3%	NA
Total[b]	739 100%		571 100%		429 100%	

Table 46: Kind of task

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]	Applebee (1991) Poetry	Applebee (1991) Grade 10
Analyze/Interpret	279 37.8%	201 35.2%	144 33.6%	624	208 35.9%	47.7%	43.8%
Apply/Relate	167 22.6%	105 18.4%	53 12.4%	325	108 18.7%	22.4%	23.9%
Create	31 4.2%	13 2.3%	10 2.3%	54	18 3.1%	4.1%	4.5%
Evaluate	20 2.7%	13 2.3%	4 .9%	37	12 2.1%	NA	NA
Metacognitive	2 .3%	3 .5%	5 1.2%	10	3 .6%	NA	NA
Recall/Paraphrase	240 32.5%	236 41.3%	213 49.7%	689	230 39.6%	25.8%	27.8%
Total[b]	739 100%	571 100%	429 100%	1739	580 100%		

[a] *rounded to nearest whole number*
[b] *excludes tasks which are not applicable for scoring for this category*

Table 47: Kind of task and non-text-based/text-based cross-tabulation

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Non-Text-Based	Text-Based	Total	Non-Text-Based	Text-Based	Total	Non-Text-Based	Text-Based	Total
Analyze/Interpret	42 5.7%	237 32.1%	279 37.8%	20 3.5%	181 31.7%	201 35.2%	25 5.8%	119 27.7%	144 33.6%
Apply/Relate	142 19.2%	25 3.4%	167 22.6%	91 15.9%	14 2.5%	105 18.4%	45 10.5%	8 1.9%	53 12.4%
Create	22 3.0%	9 1.2%	31 4.2%	11 1.9%	2 .4%	13 2.3%	10 2.3%	0 0%	10 2.3%
Evaluate	1 .1%	19 2.6%	20 2.7%	0 0%	13 2.3%	13 2.3%	0 0%	4 .9%	4 .9%
Metacognitive	2 .3%	0 0%	2 .3%	0 0%	3 .5%	3 .5%	4 .9%	1 .2%	5 1.2%
Recall/Paraphrase	5 .7%	235 31.89%	240 32.5%	2 .4%	234 41.0%	236 41.3%	12 2.8%	201 46.9%	213 49.7%
Total[a]	214 29.0%	535 71.0%	739 100%	124 21.7%	447 78.35%	571 100%	96 22.4%	333 77.65%	429 100%

[a] *tasks not eligible for coding for these aspects have been excluded.*

Table 48: Kind of task and closed/open cross-tabulation

	Glencoe McGraw Hill			Holt McDougal			Prentice Hall		
	Closed[a]	Open	Total	Closed	Open	Total	Closed	Open	Total
Analyze/Interpret	192 26.0%	87 11.8%	279 37.8%	166 29.1%	35 6.1%	201 35.2%	113 26.3%	31 7.2%	144 33.6%
Apply/Relate	23 3.1%	144 19.5%	167 22.6%	19 3.3%	86 15.1%	105 18.4%	39 9.1%	14 3.3%	53 12.4%
Create	0 0%	31 4.2%	31 4.2%	0 0%	13 2.3%	13 2.3%	0 0%	10 2.3%	10 2.3%
Evaluate	7 .9%	13 1.8%	20 2.7%	5 .9%	8 1.4%	13 2.3%	1 .2%	3 .7%	4 .9%
Metacognitive	1 .1%	1 .1%	2 .3%	3 .5%	0 0%	3 .5%	4 .9%	1 .2%	5 1.2%
Recall/Paraphrase	228 30.9%	12 1.6%	240 32.5%	233 40.8%	3 .5%	236 41.3%	207 48.3%	6 1.4%	213 49.7%
Total[b]	451 61.0%	288 39.0%	739 100%	426 74.6%	145 25.4%	571 100%	364 84.8%	65 15.2%	429 100%

[a] *tasks that were coded as closed or open but treated as closed have been coded as closed for this table.*
[b] *tasks not eligible for coding for these aspects have been excluded.*

Table 49: Poetry content of tasks: Large grain size

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]
Literary Elements	219 29.6%	208 36.4%	144 33.6%	571	190 32.8%
Literary History	88 11.9%	64 11.2%	33 7.7%	185	62 10.6%
None	169 22.9%	86 15.1%	86 20.0%	341	114 19.6%
Oral Reading	6 .8%	1 .2%	11 2.6%	18	6 1.0%
Literary Techniques	257 34.8%	212 37.1%	155 36.1%	624	208 35.9%
Total[b]	739 100%	571 100%	429 100%	1739	580 100%

[a] *rounded to nearest whole number*
[b] *excludes tasks which are not applicable for scoring for this category*

Table 50: Poetry content of tasks: Medium grain size

	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean[a]	Reynolds (1987)
Literary Elements: Plot, Setting, Characters	165 22.3%	146 25.6%	101 23.5%	412	137 23.7%	
Literary Elements: Tone, Mood, Theme	54 7.3%	62 10.9%	43 10.0%	159	53 9.1%	
Literary History	31 4.2%	33 5.8%	15 3.5%	79	26 4.5%	
Literary History: Poet	57 7.7%	31 5.4%	18 4.2%	106	35 6.1%	
None	169 22.9%	86 15.1%	86 20.0%	341	114 19.6%	
Oral Reading	6 .8%	1 .2%	11 2.6%	18	6 1.0%	
Literary Techniques: Line, Structure, Diction	65 8.8%	25 4.4%	34 7.9%	124	41 7.1%	
Literary Techniques: Figurative Language	128 17.3%	138 24.2%	87 20.3%	353	118 20.3%	
Literary Techniques: Sound Devices	64 8.7%	49 8.6%	34 7.9%	147	49 8.5%	
Total[b]	739 100%	571 100%	429 100%	1739	580 100%	

[a] *rounded to nearest whole number*
[b] *excludes tasks which are not applicable for scoring for this category*

Table 51: Poetry content of tasks for Glencoe McGraw Hill: Fine grain size

		Frequency	Percent
Valid	Lit Element: Plot, conflict, resolution	15	2.0
	Lit Element: Setting	10	1.4
	Lit Element: Speaker, other characters	140	18.9
	Lit Element: Tone/mood	15	2.0
	Lit Element: Theme, main ideas, message	39	5.3
	Lit History: Definition/purpose of genre	7	.9
	Lit History: Forms, genres, periods, movements	24	3.2
	Lit History: Poet beliefs, experiences, biography	18	2.4
	Lit History: Poet motive, intention, purpose, style	39	5.3
	None: Other Media	12	1.6
	None: Personal Response	149	20.2
	None: Summarize, paraphrase, restate	8	1.1
	Oral Reading	6	.8
	Lit Techniques	2	.3
	Lit Techniques: Diction, word choice, dialect	25	3.4
	Lit Technique: Fig Lang	12	1.6
	Lit Technique: Fig Lang-Imagery	74	10.0
	Lit Technique: Fig Lang-Metaphor/simile	33	4.5
	Lit Technique: Fig Lang-Personification	9	1.2
	Lit Technique: Line, space, punctuation, capitalization	17	2.3
	Lit Technique: Sound Devices	7	.9
	Lit Technique: Sound Devices-Alliteration, assonance, consonance	14	1.9
	Lit Technique: Sound Devices-Onomatopoeia	8	1.1
	Lit Technique: Sound Devices-Rhyme	17	2.3
	Lit Technique: Sound Devices-Repetition	8	1.1
	Lit Technique: Sound Devices-Rhythm/meter	10	1.4
	Lit Technique: Structure/organization	21	2.8
	Total	739	100.0

Table 52: Poetry content of tasks for Holt McDougal: Fine grain size

		Frequency	Percent
Valid	Lit Element: Plot, conflict, resolution	38	6.7
	Lit Element: Setting	8	1.4
	Lit Element: Speaker, other characters	100	17.5
	Lit Element: Tone/mood	21	3.7
	Lit Element: Theme, main ideas, message	41	7.2
	Lit History: Definition/purpose of genre	8	1.4
	Lit History: Forms, genres, periods, movements	25	4.4
	Lit History: Poet beliefs, experiences, biography	10	1.8
	Lit History: Poet motive, intention, purpose, style	21	3.7
	None: Other Media	5	.9
	None: Personal Response	81	14.2
	Oral Reading	1	.2
	Lit Techniques: Diction, word choice, dialect	13	2.3
	Lit Technique: Fig Lang	14	2.5
	Lit Technique: Fig Lang-Imagery	94	16.5
	Lit Technique: Fig Lang-Metaphor/simile	24	4.2
	Lit Technique: Fig Lang-Personification	6	1.1
	Lit Technique: Line, space, punctuation, capitalization	7	1.2
	Lit Technique: Sound Devices	9	1.6
	Lit Technique: Sound Devices-Alliteration, assonance, consonance	15	2.6
	Lit Technique: Sound Devices-Onomatopoeia	2	.4
	Lit Technique: Sound Devices-Rhyme	11	1.9
	Lit Technique: Sound Devices-Repetition	8	1.4
	Lit Technique: Sound Devices-Rhythm/meter	4	.7
	Lit Technique: Structure/organization	5	.9
	Total	571	100.0

a. Textbook = Holt McDougal

Table 53: Poetry content of tasks for Prentice Hall: Fine grain size

		Frequency	Percent
Valid	Lit Element: Plot, conflict, resolution	21	4.9
	Lit Element: Setting	1	.2
	Lit Element: Speaker, other characters	79	18.4
	Lit Element: Tone/mood	21	4.9
	Lit Element: Theme, main ideas, message	22	5.1
	Lit History: Definition/purpose of genre	2	.5
	Lit History: Forms, genres, periods, movements	13	3.0
	Lit History: Poet beliefs, experiences, biography	5	1.2
	Lit History: Poet motive, intention, purpose, style	13	3.0
	None: Other Media	21	4.9
	None: Personal Response	57	13.3
	None: Summarize, paraphrase, restate	8	1.9
	Oral Reading	11	2.6
	Lit Techniques	3	.7
	Lit Techniques: Diction, word choice, dialect	12	2.8
	Lit Technique: Fig Lang	13	3.0
	Lit Technique: Fig Lang-Imagery	47	11.0
	Lit Technique: Fig Lang-Metaphor/simile	21	4.9
	Lit Technique: Fig Lang-Personification	6	1.4
	Lit Technique: Line, space, punctuation, capitalization	9	2.1
	Lit Technique: Sound Devices	10	2.3
	Lit Technique: Sound Devices-Alliteration, assonance, consonance	9	2.1
	Lit Technique: Sound Devices-Onomatopoeia	2	.5
	Lit Technique: Sound Devices-Rhyme	3	.7
	Lit Technique: Sound Devices-Repetition	4	.9
	Lit Technique: Sound Devices-Rhythm/meter	6	1.4
	Lit Technique: Structure/organization	10	2.3
	Total	429	100.0

a. Textbook = Prentice Hall

Table 54: Poetry content of tasks for all textbooks: Fine grain size

		Frequency	Percent
Valid	Lit Element: Plot, conflict, resolution	74	4.3
	Lit Element: Setting	19	1.1
	Lit Element: Speaker, other characters	319	18.3
	Lit Element: Tone/mood	57	3.3
	Lit Element: Theme, main ideas, message	102	5.9
	Lit History: Definition/purpose of genre	17	1.0
	Lit History: Forms, genres, periods, movements	62	3.6
	Lit History: Poet beliefs, experiences, biography	33	1.9
	Lit History: Poet motive, intention, purpose, style	73	4.2
	None: Other Media	38	2.2
	None: Personal Response	287	16.5
	None: Summarize, paraphrase, restate	16	.9
	Oral Reading	18	1.0
	Lit Techniques	5	.3
	Lit Techniques: Diction, word choice, dialect	50	2.9
	Lit Technique: Fig Lang	39	2.2
	Lit Technique: Fig Lang-Imagery	215	12.4
	Lit Technique: Fig Lang-Metaphor/simile	78	4.5
	Lit Technique: Fig Lang-Personification	21	1.2
	Lit Technique: Line, space, punctuation, capitalization	33	1.9
	Lit Technique: Sound Devices	26	1.5
	Lit Technique: Sound Devices-Alliteration, assonance, consonance	38	2.2
	Lit Technique: Sound Devices-Onomatopoeia	12	.7
	Lit Technique: Sound Devices-Rhyme	31	1.8
	Lit Technique: Sound Devices-Repetition	20	1.2
	Lit Technique: Sound Devices-Rhythm/meter	20	1.2
	Lit Technique: Structure/organization	36	2.1
	Total	1739	100.0

Table 55: Poetry content detail for all literary element tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Plot, conflict, resolution	15 6.8%	38 18.3%	21 14.6%	74	24.7 13.0%
Setting	10 4.6%	8 3.8%	1 .7%	19	6.3 3.3%
Speaker, other characters	140 63.9%	100 48.1%	79 54.9%	319	106.3 55.9%
Tone, mood	15 6.8%	21 10.1%	21 14.6%	57	19 10.0%
Theme, main ideas, message	39 17.8%	41 19.7%	22 15.3%	102	34 17.9%
Totals	219 100%	208 100%	144 100%	571	190.3 100%

Table 56: Task type for all literary element tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Non-Text-Based Open	3 1.4%	1 .5%	1 .7%	5	1.7 .9%
Non-Text-Based Open Treated as Closed	1 .5%	1 .5%	1 .7%	3	1 .5%
Non-Text-Based Closed	0 0%	0 0%	0 0%	0	0 0%
Text-Based Open	28 12.8%	21 10.1%	10 6.9%	59	19.7 10.3%
Text-Based Open Treated as Closed	58 26.5%	64 30.8%	41 28.5%	163	54.3 28.5%
Text-Based Closed	129 58.9%	121 58.2%	91 63.2%	341	113.7 59.7%
Totals	219 100%	208 100%	144 100%	571	190.3 100%

Table 57: Kind of task for all literary element tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Analyze/Interpret	108 49.3%	95 45.7%	61 42.4%	264	88 46.2%
Apply/Relate	4 1.8%	1 .5%	1 .7%	6	2 1.1%
Create	3 1.4%	1 .5%	0 0%	4	1.3 .7%
Evaluate	6 2.7%	3 1.4%	1 .7%	10	3.3 1.8%
Metacognitive	0 0%	1 .5%	0 0%	1	.3 .2%
Recall/Paraphrase	98 44.7%	107 51.4%	81 56.3%	286	95.3 50.15%
Total	219 100%	208 100%	144 100%	571	190.3 100%

Table 58: Poetry content detail for all literary history tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Definition/Purpose of the genre	7 8%	8 12.5%	2 6.1%	17	5.7 9.2%
Forms, genres, periods, movements	24 27.3%	25 39.1%	13 39.4%	62	20.7 33.5%
Poet beliefs, experiences, biography	18 20.5%	10 15.6%	5 15.2%	33	11 17.8%
Poet motive, intention, purpose, style	39 44.3%	21 32.8%	13 39.4%	73	24.3 39.5%
Totals	88 100%	64 100%	33 100%	185	61.7 100%

Table 59: Task type for all literary history tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Non-Text-Based Open	21 23.9%	14 21.9%	3 9.1%	38	12.7 20.5%
Non-Text-Based Open Treated as Closed	20 22.7%	8 12.5%	12 36.4%	40	13.3 21.6%
Non-Text-Based Closed	0 0%	0 0%	0 0%	0	0 0%
Text-Based Open	15 17.0%	7 10.9%	1 3.0%	23	7.7 12.4%
Text-Based Open Treated as Closed	15 17.0%	18 28.1%	8 24.2%	41	13.7 22.1%
Text-Based Closed	17 19.3%	17 26.6%	9 27.3%	43	14.3 23.2%
Totals	88 100%	64 100%	33 100%	185	61.7 100%

Table 60: Kind of task for all literary history tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Analyze/Interpret	52 59.1%	30 46.9%	17 51.5%	99	33 53.5%
Apply/Relate	16 18.2%	17 26.6%	6 18.2%	39	13 21.1%
Create	3 3.4%	1 1.6%	2 6.1%	6	2 3.2%
Evaluate	3 3.4%	2 3.1%	0 0%	5	1.7 2.7%
Metacognitive	1 1.1%	1 1.6%	0 0%	2	.7 1.1%
Recall/Paraphrase	13 14.8%	13 20.3%	8 24.2%	34	11.3 18.4%
Total	88 100%	64 100%	33 100%	185	61.6 100%

Table 61: Poetry content for all literary technique tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Line, structure, diction	65 25.3%	25 11.8%	34 21.9%	124	41.3 19.9%
Figurative language	128 49.8%	138 65.1%	87 56.1%	353	117.7 56.6%
Sound devices	64 24.9%	49 23.1%	34 21.9%	147	49 23.6%
Totals	257 100%	212 100%	155 100%	624	208 100%

Table 62: Task type for all literary technique tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Non-Text-Based Open	26 10.1%	18 8.5%	6 3.9%	50	16.7 8.0%
Non-Text-Based Open Treated as Closed	4 1.6%	3 1.4%	4 2.6%	11	3.7 1.8%
Non-Text-Based Closed	0 0%	0 0%	3 1.9%	3	1 .5%
Text-Based Open	50 19.5%	15 7.1%	11 7.1%	76	25.3 12.2%
Text-Based Open Treated as Closed	45 17.5%	44 20.8%	34 21.9%	123	41 19.7%
Text-Based Closed	132 51.4%	132 62.3%	97 62.6%	361	120.3 57.9%
Totals	257 100%	212 100%	155 100%	624	208 100%

Table 63: Kind of task for all literary technique tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Analyze/Interpret	94 36.6%	66 31.1%	45 29%	205	68.3 32.9%
Apply/Relate	11 4.3%	14 6.6%	1 .6%	26	8.7 4.2%
Create	20 7.8%	11 5.2%	4 2.6%	35	11.7 5.6%
Evaluate	11 4.3%	5 2.4%	3 1.9%	19	6.3 3.0%
Metacognitive	0 0%	1 .5%	0 0%	1	.3 .1%
Recall/Paraphrase	121 47.1%	115 54.2%	102 65.8%	338	112.7 54.2%
Total	257 100%	212 100%	155 100%	624	208 100%

Table 64: Detail for all no poetry content tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Other media	12 7.1%	5 5.8%	21 24.4%	38	12.7 11.1%
Personal response	149 88.2%	81 94.2%	57 66.3%	287	95.7 84.2%
Summarize, paraphrase, restate	8 4.7%	0 0%	8 9.3%	16	5.3 4.7%
Totals	169 100%	86 100%	86 100%	341	113.7 100%

Table 65: Task type for all no poetry content tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Non-Text-Based Open	124 73.4%	65 75.6%	25 29.1%	214	71.3 62.8%
Non-Text-Based Open Treated as Closed	15 8.9%	13 15.1%	40 46.5%	68	22.7 19.9%
Non-Text-Based Closed	0 0%	1 1.2%	1 1.2%	2	.7 .6%
Text-Based Open	17 10.1%	4 4.7%	5 5.8%	26	8.7 7.6%
Text-Based Open Treated as Closed	6 3.6%	3 3.5%	6 7.0%	15	5 4.4%
Text-Based Closed	7 4.1%	0 0%	9 10.5%	16	5.3 4.7%
Totals	169 100%	86 100%	86 100%	341	113.7 100%

Table 66: Kind of task for all no poetry content tasks

Code	Glencoe McGraw Hill	Holt McDougal	Prentice Hall	Combined	Mean
Analyze/Interpret	19 11.2%	9 10.5%	16 18.6%	44	14.7 12.9%
Apply/Relate	136 80.5%	73 84.9%	45 52.3%	254	84.7 74.5%
Create	5 3.0%	0 0%	4 4.7%	9	3 2.6%
Evaluate	0 0%	3 3.5%	0 0%	3	1 .9%
Metacognitive	1 .6%	0 0%	5 5.8%	6	2 1.8%
Recall/Paraphrase	8 4.7%	1 1.2%	16 18.6%	25	8.3 7.3%
Total	169 100%	86 100%	86 100%	341	208 100%

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